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BY AUGUSTUS J. C. HARE.

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NORTH-EASTERN FRANCE.

NORTH-EASTERN FRANCE

BY

AUGUSTUS J. C. HARE

AUTHOR OF 'PARIS,' 'WALKS IN ROME,' 'WALKS IN LONDON,' ETC.

GEORGE ALLEN

8, BELL YARD, TEMPLE BAR, LONDON
AND
SUNNYSIDE, ORPINGTON

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P R E F A C E.

IN collecting materials for ‘France’ the principle has been adopted that it was better to leave the easiest and best-known part till the last ; and Normandy and Brittany, which will form the fourth volume, have still to be finished. Other places are taken in the order in which they are most likely to be visited by English travellers, indicating the main lines of route by a larger type than the many lines diverging from or excursions to be made from them, even though this has involved printing some of the most interesting and remarkable places in the smaller type. The accounts are almost entirely drawn from personal observation ; but the author would never have known where to find the places, or what to look for there, if it had not been for the numerous volumes of Joanne, to which he cannot sufficiently express his indebtedness.

Great are the complaints which Englishmen are in the habit of making about the discomforts of a tourist’s life in France, but this is generally because they know

little about it, from keeping to the main lines, where the hotels have frequently been ruined by English couriers or servants. In provincial towns and country districts the beds are almost universally clean, the sheets well aired, and the food excellent. In one point, certainly, more easy to be imagined than described, French inns are terribly behindhand, and where this is the case, to a degree which is unendurable, the word "horrors" is usually added to the indication of an inn, even when it may otherwise be admirable. The excellence of the food and the discomfort in another respect are equally due to the fact that the only frequenters of the inns are commercial travellers. Indeed, an English tourist will always do well to remember that his approval or his custom is of no consequence whatever to an hotel-keeper in a quiet French town. Any attention he receives is due to the natural kindness and courtesy of his host and hostess : the only travellers of importance to them are 'Les Messieurs de Commerce,' upon whose patronage their house entirely depends. Therefore, however much they smoke horrible tobacco, spit like fountains, shout whenever they speak, and give themselves the airs of princes, it is necessary to recollect that French commercial travellers are of considerable local consequence, whereas a foreigner, however distinguished at home, is of none whatever.

Many English tourists in France, especially English ladies, find much to complain of in their railway journeys ; indeed, it would often seem as if the railway

companies did everything in their power to prevent people from using their lines. Smoking is now allowed in *all* the carriages. It is true that, nominally, passengers can prevent anyone from smoking by an appeal to the guard, but he shrinks from interfering if possible ; or, if he takes any notice, the complaining passenger's position in the carriage is thenceforward almost untenable. Worse even than the smoking, and the spitting which is its constant concomitant, are the hot water tins, which may be welcome, especially in the north, during the cold days of December and January, but which are equally forced upon the miserable traveller in the most broiling days of April, or under the hottest Provençal sunshine. No remonstrance, no entreaty, not even any plea of illness, is of the slightest avail, until the day is passed upon which an unalterable regulation allows the *chaufferettes* to be left behind. But the miseries of French travel reach a climax during a hot spring day on the Strasbourg line, in carriages heated to roasting-point by flues of hot air, which parch and excoriate their victims at the time, and leave a legacy of fever and bronchitis behind them. Then, in summer, what a boon might easily be secured to long-suffering travellers if the roofs of carriages exposed to the burning suns of Southern France were painted white.

Perhaps it might make foreign travel, especially French travel, easier to an Englishman, if he were to observe some such rules as the following :—

If he recollects that there is no unpunctuality of trains in France as in England. French trains are always punctual to a moment.

If he remembers that, when he is at a place for one night only, it is unnecessary to remove his luggage from the station, should a hand-bag be sufficient. The luggage ticket must be kept and presented to be renewed upon leaving. If a traveller stays more than one night at a place, as each piece of luggage is charged 10 c. a day at the consigne, it is better to take it to the hotel.

If he remembers that the railway companies only undertake to refund £4 for the most valuable box lost on the railway; and that on that account it may be better never unnecessarily to leave a valuable box in their charge.

If he believes that it will save trouble if, on emerging from the station, he gives his luggage ticket to the *conducteur* of the omnibus belonging to the hotel he is going to; the *conducteur* will find the luggage and see it put on the omnibus. Frenchmen universally do this.

Unless economy is a primary object, if he remembers that diligences, with their crowding, spitting, smoking, smells, and fleas, mean a chaos of small miseries. It is always pleasanter to take a carriage of the country where one can be found; the prices for excursions are generally fixed, and very low.

If he does not fatigue himself by unnecessary walking

in hot weather ; pleasure in sight-seeing is annihilated if the tourist arrives exhausted at the point of action.

If he never trusts to the information of others, especially landlords or waiters, where he has the opportunity of finding out facts for himself : though for the moment others may be very civil, they have no time for personal interest in him or his questions.

If he never thinks that himself or his affairs can be of the slightest consequence to anyone but himself or his own family.

If he never fancies people wish to mislead or wrong him : they almost always intend to be kind, though they may not understand the best way of being so.

If he never imagines people intend to cheat ; except on the main lines, where English couriers have introduced the custom, it is never thought of. Prices vary much in different parts of France, but in travelling constantly through the length and breadth of it, the writer has never met with any small innkeeper or peasant who wished to take advantage of him.

If he never packs up any worries to take with him : he will pick up plenty on the way.

If he never anticipates evils : there are plenty of others, but those expected never come.

If he always accepts an inevitable. If he has taken a wrong train or missed one, has lost some of his things, has wasted a day from wrong information, he must look upon it as part of the day's work.

That day is over, but the future is his own to use and enjoy.

If he never takes the *commis-voyageurs* he meets in hotels or railways as fair specimens of the French nation.

If he always returns and cordially acknowledges a civility by whomsoever it may be offered. If he remembers that all classes in France are or 'Monsieur' or 'Madame;' forgets all stand-off Anglicisms; recognises courtesy and is courteous. If also he never presents himself 'avec cet aplomb irritant des Anglais en voyage.'

If he never ruffles the prejudices of the people in whose country he should accept the position of a kindly-treated visitor—especially their religious prejudices. If he never talks controversy; always takes off his hat to the Sacrament or the dead; never talks, or laughs, or walks arm-in-arm, in churches, especially during service-time.

If he never talks at a *table d'hôte*, or anywhere in public, of what 'these people' do, or say, or think.

If he always occupies himself, whilst in France, as much as possible with French, not English, literature. The better class of French novels give marvellously true pictures of French life, and are often the only means accessible of learning anything about it. If he does not read exclusively the papers and books which agree with his own opinion; he knows already what that is, but it will be interesting to learn what other people think.

If he always, as much as possible, prepares himself for seeing a place by reading about it beforehand : he will find in every place chiefly what he is able to put into it. The man who knows most will always see most. ‘Wer viel weiss, hat viel zu sorgen,’ is the true dictum of Lessing.

If he never gives up anything he has resolved to see on account of temporary difficulties : these are never to be weighed against future recollections.

If, except in case of illness, he is never deterred from carrying out a plan by bad weather : it constantly has to rain, and there is not time for everything on fine days.

If he never sees anything in a hurry : should time be short, it is always better to see a few things well, than many things badly.

If he remembers, in a town where galleries exist, that there is no weariness so weary as that caused by seeing too many pictures ; no dreariness so dreary as that which too many pictures themselves convey.

If he always feeds himself as well—and as simply—as circumstances admit of : half the ruffles of travelling life come either from hunger or dyspepsia.

The scale of prices in out-of-the-way places, especially in Western France, is much lower than on the main lines. It is usually : breakfast (tea or coffee, with bread and butter), 75 c. ; luncheon (*déjeuner à la fourchette*), 2 frs. 50 c. ; dinner (*table d'hôte*), 3 frs. ; room, 2 frs. 50 c., or 3 frs. ; omnibus, 50 c., or,

with luggage, 60 c. Candles are never charged except in Anglicised hotels. Service is seldom charged, but about 1 fr. a day is expected to be divided amongst the servants; if there is only one servant, 50 c. a day is sufficient. English travellers should remember that soap is never provided, and that good ink and pens are difficult to obtain.

In sending out these volumes, corrected and re-corrected as they have been, the author is well aware of their many deficiencies, and will be very grateful to any travellers who may be kind enough to send him corrections or additions, to be used if another edition is called for.

AUGUSTUS J. C. HARE.

HOLMHURST,
ST. LEONARDS-ON-SEA.

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CHAPTER I.

INTRODUCTORY.

‘**C**E qu'il y a de plus étranger en France, pour les Français, c'est la France,’ says Balzac in his *Modeste Mignon*, and there are few Frenchmen who know anything of their native country beyond the neighbourhood of Paris and that of their own country residence. Englishmen, who think they have travelled in France, usually know it still less. They spend a winter on the coast near Nice or Biarritz, or make a summer tour in Normandy and Brittany, or on the Loire: but Englishmen always begin to play at ‘follow the leader’ from the moment they cross the Channel, and are apt to judge of the rest of France by the districts they rush through in express trains on the lines to Marseilles, Bordeaux, or Strasbourg. Thus they describe it as a land of featureless plains, with long lines of poplars for vegetation, ignoring the fact that in France, which is three times the size of Great Britain, one-third of the country is mountainous, and that its mountains include fifty peaks above eleven thousand feet high. The more remarkable parts also of the comparatively lowland country—Creuse, Corrèze, Aveyron, Lot, Tarn, Hérault, and Ardèche—remain as unknown as Central Africa, though they are full of mountainous districts with jagged precipices and tossing

waterfalls, of thick forests abounding in rare plants, of grand rivers flowing through rocky chasms or lovely meadow lands and lined by such marvellous old towns and villages as transport those who visit them into the middle-ages, whilst the uplands are sprinkled by such a wealth of ancient churches and abbeys, of ruined castles and exquisite renaissance châteaux, as is absolutely indescribable. Ampère truly says, ‘Il y a toujours profit à sortir des routes battues ;’ and if travellers would only believe this, great would be the pleasure they might enjoy !

‘With what delight should we view those majestic remains of the last heroic world ! Time would fail me to describe Arques and Falaise ; the castle of Hauteville, near Coutances, in Normandy, the seat of the illustrious Tancred ; that of Rohan and Clisson, on the beautiful banks of the Loire ; the dark fearful walls of Lusignan, near Poitiers ; Coucy in Picardy ; the tower of the Constable at Vannes, in which Clisson was treacherously imprisoned by Montfort ; the Castle of Josselin, with the chamber in which Clisson would have slain his own daughter for advising him to murder the children of his enemy Montfort ; the proud tower of Montlhery ; or the Castle of Gozon, in Languedoc, in which the stone was preserved that Dieudonné de Gozon, Grand Master of the Order of St. John of Jerusalem, found in the skull of the dragon which he slew at S. Stephen’s Mount. Can an Englishman be unmoved at Crécy, when he beholds the Tower of Edward on the hill three leagues N. of Abbeville, from which Edward III. surveyed the army and suspended the great standard of England on that memorable day ? Can a poet find no interest in Roussillon, where he may view the Castle of Rossello, in which Guillaume de Cabestaing served as a page, being the first stage of his melancholy fate ? Can a historian traverse Languedoc and not want to wander among the ruins of those old castles whose subterranean passages of vast length are said to have been constructed by Renaud de Montauban during his wars with Charlemagne ? Can a hero forget that in Dauphiné may be seen the Vallée

Chevalereuse, so called from the number of its noble towers and the fame of its ancient pomps and tournaments ?—*Kenelm Digby, 'Broadstone of Honour.'* *Godefridus.*

Any knowledge of France can only be obtained after many visits, and it will then be of the slightest without the help of French associations and friendships. The best chance of learning anything about it is to take a special district as the object of a single tour, and to devote attention exclusively to its history, associations, and architecture ; for in climate, scenery, and characteristics of every kind, the different parts of France are entirely unlike each other. Every great town, also, is made interesting and suggestive by its individuality—clerical, aristocratic, republican, æsthetic, or commercial. Certainly those who wish to get away from their fellow-countrymen cannot at present do it more effectually than by travelling in the more interesting of the French Departments. During the last three years, the writer has annually spent ten weeks in wandering through the length and breadth of the country ; for the first two years, even in a train or at a railway station, he never saw an English traveller after leaving Paris ; during the last year, he met a boy on a bicycle, and found two old ladies economising at a little inn on the Cher. No more than this ! it is therefore in the hope of inducing English travellers to investigate some of the beauties of France for themselves that these volumes are published. In the belief, also, that the simplest outline-drawing conveys a better idea of a place than many pages of description, as many illustrations as possible have been given from sketches¹ taken on the

¹ Transferred to wood by the kindness and skill of Mr. T. Sulman, of New Court, Carey Street.

spot, selecting subjects which are not already familiar from photographs ; though, as the sketches extend over a great number of years, and are the result of thirty-four separate tours, details of buildings may occasionally have become altered in a few of the subjects since the drawings were executed.

From mere motives of economy, it is strange that more English do not resort to France. The writer, certainly, has found few inns so cheap as that at the Chaise Dieu, where only 50 c. were charged for a room ; but in most small provincial towns or country villages, the expense of a long stay would not exceed 6 frs. a day ; and, where no great excitements are necessary, few summer residences could be pleasanter than such old countrified towns as, for instance, Provins, Loches, Clisson, Le Croisic, S. Emilion, where the extent of a man's rent-roll would be a matter of absolute indifference to his neighbours. As an intelligent Frenchwoman observed—‘*La vie n'est pas chère chez nous, et même si elle était, nos usages ne le sont pas.*’¹ Travellers will see that there is scarcely any trace left of the inns of which Arthur Young wrote as ‘the most execrable receptacle of filth, vermin, impudence, and imposition that ever exercised the patience or wounded the feelings of a traveller,’ though along the beaten tracks which English travellers frequent, prices have risen considerably since Smollett complained so bitterly because a *dîner apart* cost 3 frs. or 4 frs., whilst the price of the *table d'hôte* was only 30 or 40 sous. Commercial travellers, it is true, are not always the pleasantest companions in the world, and there are persons of more cleanly habits ; but, in the provincial inns,

¹ *Fraser*, September, 1877.

the beds are almost universally immaculate, and the food excellent, whilst the room allotted to the honoured stranger has nearly always the furniture which was formerly thought indispensable to a well-ordered salon—the gilt vases of artificial flowers under glass, the clock supporting a figure of a naked god or hero, and the *guéridon* or round table with a marble top. The landlord, well-to-do and well educated, will often wait cheerily at table, whilst his wife cooks, and as the host and hostess treat their guests like old friends during their stay, they take leave of each other with a mutually affectionate regard.

Travellers are only their own enemies who will not open their hearts to the frankness and charm of character in the French, to which the whole system of their education tends. The French children, whom Evelyn describes as ‘the fairest letter that nature can show through all the human alphabet,’ live entirely with their parents (for there are no nurseries in France), and are encouraged to communicate every impression, which facilitates their being afterwards influenced and guided. Unless she is educated in a convent, a French girl scarcely leaves her mother’s side till she is married, and generally becomes, through life, an echo of what her mother was before her; or, if the mother is unavoidably absent, there is generally the grandmother—*bonne maman*, as she is prettily called in French—to take her place. The formation of character, and a frank acceptance of the duties and sufferings of life, dates in most persons, from the First Communion, of which many an old woman will speak as ‘Le grand jour de ma vie,’—a day when every French girl is robed in white in honour of La Sainte Vierge—ever the perfect ideal of gentleness and purity.

'The night before it the child kneels down and asks her father and her mother to pardon all her faults; then she goes gravely through the house and begs the same forgiveness from all its other inmates. When the morning comes, she goes, in white all over, shrouded in a long muslin veil, to join her comrades at the church; they, like herself, have been preparing themselves by two years of special instruction at the public Catechism for the great day which has come at last. Then, amidst the roll of music and the pomp of ceremony, the columns of young children march slowly down the aisle and kneel, right and left, boys on one side, girls on the other, until they have filled the nave. The church seems to be half choked with snow as the white sea of veils spreads over it. And when the moment comes, and the children advance slowly to the altar, there is not a dry eye round. Each father and each mother watches eagerly for its own; and afterwards, if death should take them while still young, that is the instant of their lives which is best and most tearfully remembered.'—*'French Home Life,' Blackwood, cx.*

It is often objected to French boys that they are not encouraged to play at cricket or football; but it is doubtful if their constant practice in gymnastics and fencing is not more really advantageous to their future life, and military drill is becoming more and more imposed upon them as a necessity. Though it is rare to find good riders amongst French boys, they are generally encouraged to become good oarsmen if they live in the neighbourhood of a river, and, as swimmers, they far excel English boys. In learning, the system of education is different. Happily for boys in France, their discipline of teaching is often found in art, especially in music and drawing: very little Latin is insisted upon, and scarcely any Greek. As for public schools, the distinction which exists in England is unknown. The place of his education makes no difference in a man's future. Scions of the best families are often brought up at a lycée, where

their companions may be the sons of small shopkeepers. The Orléans princes were educated at the Lycée Henri IV.

It has been noticed as characteristic of French society, that where men feel the most, women think the most, which is the result probably of their constant contact with those older than themselves, by which, at a very early age, they obtain facility of conversation, and considerable experience of human nature. From her cradle, a French girl has begun to learn to be a woman, to keep house, to receive and entertain visitors. From her cradle, also, her parents have begun to think about her dowry, which is regarded as a necessity. When the time for a child's engagement comes, everything is carefully weighed, calculated, and considered by her parents. As to the girl herself, she seldom knows much of her future husband before she is betrothed, and though *mariages d'inclination* exist in all classes, a *mariage de convenance*—meaning a marriage which outsiders consider suitable, and which is arranged by the prudence of parents—is far more common; and where love does not exist before marriage, it usually springs up afterwards. By the Code Napoléon all marriages are forbidden without the consent of the mutual fathers and mothers, or proof that they are dead. Even at sixty, brides and bridegrooms must either produce this consent, or show proof of orphanage, or else of denial without cause. After marriage, the views of Malthus are carried out by the whole nation: no Frenchman has children for whom he is unable to provide; the rate of births in France is the lowest in the world, yet the sanctity of the marriage-tie is seldom desecrated.

' Il ne faut point chercher dans une décadence physique la cause de la lenteur avec laquelle s'augmente la population de la

France. L'interdiction du mariage prononcée contre un demi-million de soldats et de marins, qui sont précisément l'élite physique de la nation, le voeu de célibat par laquelle se sont engagées plus de 200,000 personnes, hommes et femmes, enfin l'isolement, volontaire ou bien imposé par les circonstances, dans lequel vit une moitié des français en âge de se marier, sont des causes évidentes d'une lente augmentation d'habitants. Ainsi qu'on l'a dit depuis longtemps, un des malheurs de la France est d'avoir trop de célibataires. Mais outre ces causes évidentes de la faible natalité française, il en est une autre, des plus importantes, qui ressort de la comparaison des statistiques départementales. Cette cause, toute morale, provient du désir qu'ont les parents d'assurer l'aisance à leurs enfants. Ils se privent volontairement d'avoir une nombreuse postérité, afin de laisser à chacun de leurs héritiers un patrimoine suffisant.'—*Elisée Reclus.*

The secret of every Frenchwoman's action lies in her personal originality. She regards dress and manners, but only as powerful auxiliaries to the conversational powers to which she trusts for her influence, and in which, by a clever assimilation and reproduction of the ideas of others, she is generally able to supply any want of personal reading or thought. It is also through the medium of conversation that most Frenchwomen attain to any knowledge they possess. In the middle classes, Frenchwomen usually speak with the same accuracy of expression, clearness of enunciation, and purity of accent, as ladies of rank.

'Englishwomen behave in the same fashion to everybody they know. But in France, if a lady has a dozen people in her salon, she acts a dozen parts to them; she is a distinct person to each one of them, and each of her incarnations is proper to herself alone Frenchwomen seldom make friends with each other, though they are the most perfect acquaintances that the world can supply. But indoors the Frenchwoman exhibits a rare capacity for becoming the faithful friend, the active

companion, the true helpmate and guide. Indoors she shows how thoroughly she understands the active partnership of marriage ; how effectively she can practise the duties which result from keenly-felt associations and from common responsibilities. Indoors the calculating woman of the world almost always disappears ; in most cases the daughter, wife, and mother, stand forward in completeness. The home ties, the home tenderesses, efface all outside thoughts. It is within her own walls that the Frenchwoman is, most of all, herself.'

'French Home Life,' *Blackwood*, cxxiii.

It is most unfair to accept the descriptions of luxury and vice in French novels, written to supply what is in demand, because they are sure to find readers and thus to make money—as evidence of prevalent immorality in French life. It is not even for French readers that these books are written. A sufficiently depraved French novel is sure to find thousands of purchasers in other countries, especially in England, where, as *The Saturday Review* has observed,¹ 'not to have read any book that is more indecent than usual, is to be out of the fashion.'

Much of the good manners which characterise the French is, of course, mainly on the surface, but does not add less to the pleasure of life. The youngest boys are taught to bow with a gesture brimming with courtesy and politeness. All those who meet in the same house are considered to be on terms of speaking acquaintance without introduction. Yet, in writing, the terms of friendship used by Frenchmen to one another are far less familiar than those common in England or Italy : even intimate acquaintances rarely venture upon more than 'Cher Monsieur,' and a lady friend would usually be addressed as 'Madame' and begged in

conclusion to accept *les hommages respectueux*. The marvellously good manners of the lower orders may be traced to the extreme politeness with which they never fail to be treated by their superiors. No Frenchman would think of being aggrieved by having to sit down to a village *table-d'hôte* with his driver, or would think of addressing him without a ‘Monsieur.’ Servants are always treated as part of the family, and pains are taken by their masters to fall in with and adapt themselves to any characteristics or peculiarities which it may not be possible to change. Then the proverb ‘Le maître fait le valet’ is realized. The servant also adapts himself with hearty goodwill to the life of the house, accepts his master’s interest as his own, and certainly will never answer, as in England, ‘It is not my place to do it,’ but gladly undertakes any office or fulfils any duty besides those he is paid for, if there is the least reason for it.

‘In England, no master or mistress would venture to disturb a servant at his dinner; in France, she would unceremoniously send him out, if necessary, on an errand of two hours between his soup and his meat, and the man would go cheerily and without a growl. He does this because he knows that, if he fell ill, the same mistress would tend him with her own hands; that her children would come and read to him; and that he would receive the signs of sympathy which indicate mutual regard.

‘In France, masters and servants do not regard each other as enemies, and do not stand out for every inch of what we call “rights.” They give and take. The servant looks upon his master as a friend, and does all he can to be of use to him without haggling over the conditions of his “place.” The master treats his servants kindly, and chats and laughs with them; and it really appears that they get on in France vastly better than we do—that the work is better done, and housekeeping is less expensive, all because everybody has the same end in view—that end being mutual satisfaction.’—*Blackwood, cx.* (November, 1871).

Those who compare the greasy, black-coated, pompous, vulgar waiters at English inns, with the clean, active, zealous, and simple-mannered servants in France, will see our own country at a great disadvantage, and the same spirit of willing, independent activity will be found throughout the middle classes. Where an English farmer's wife, shabbily-genteel and self-important, will waste half her time on appearances, a French farmer's wife, who can be really ladylike when occasion requires it, spends all her week days in hard work—‘making cheeses in a cotton gown, often in wooden shoes.’

On Sundays and holidays the peasantry—men in their clean blouses, women in their white caps and print dresses—have a much more prosperous and happier appearance than English ‘poor people’ can ever present. The cleanliness and freshness of their dress adds greatly to the cheerfulness of their aspect, but French peasants always know how—and how rationally—to amuse themselves, as was the case in England long after the Reformation, when, as encouraged by James I., dancing and games of all sorts, except such as were brutal, were in constant use on Sundays. The open-air balls on a *fête* day have a wonderful charm where peasant life is happy and prosperous, and there are few Frenchmen who will not be willing to work harder and longer on other days in order to give themselves up to the unmixed enjoyment of a whole holiday. ‘In England people say, “Time is money,” but in France they say, “Time is pleasure,”’ was an observation of the Shah of Persia during his late visit to France.

One point there is in which French contrast very badly with English peasants. Those who travel in France,

especially those who pass a winter in south, are constantly horrified by the terrible cruelty shown to animals, even by those who would be most kind and affectionate to their human surroundings. ‘They are not Christians ; they are infidels,’ is often the excuse for merciless beating of a horse and dog. A road at Nice is known as ‘Misery Lane’ amongst the English residents, because of the awful, unrebuked brutality of the carters who frequent it, in overweighting their carts and beating and goading the horses whose loads are beyond their strength.

Bad priests, of course, are to be found in some of the country places in France, but they are very much the exception. Generally, priests live amongst and for their people, and render religion attractive by the simple goodness of their own lives. More than any other class, however, they are in perpetual bondage to the conventional notion of what is necessary for their dignity. A priest is scarcely ever seen on horseback, and if he walks alone is generally expected to be met with his open breviary in his hand, a bishop must always be driven in a close carriage with two horses. Nevertheless, there are now no prizes in the Church. The highest pay of a parish priest is sixty pounds a year, the lowest thirty-six, with a small house, and wedding and burial fees. On this narrow income he has to exist, with his single female servant. A canon has only sixty pounds a year, a bishop four hundred, and an archbishop six hundred. Thus, as there are no worldly temptations to the sons of the upper classes to enter the Church, they almost universally refuse to do so ; they do not object so much to belong to one of the religious orders, but, apart from other considerations, to be a parish priest is not *comme il faut*.

Consequently, the clergy usually belong to a class little above that of the ordinary peasant. Since the Church is practically closed, the army and navy are the only professions which prejudice has left open to the upper classes. Both are miserably ill-paid, except in the highest grades, and no officer is allowed to marry except with a certain dowry, and in no case without a permission from the Ministry of War.

‘The French Catholic laity,’ says Hamerton, ‘only knows the Bible through the *Histoire Sainte*, the unbelievers take no interest in it.’ But, indeed, Faith seems to be almost extinct in France, and Religion—except in a few great centres, such as Ars—to have lost all its old power. Church ceremonials are regarded as good old customs to be observed as any other pageants might be; the priests are chiefly honoured as domestic friends, closely connected with such family events as a marriage or a funeral; even the Virgin—‘la ménagère du Paradis’—inspires only a mitigated sympathy; and, though women often continue to caress and cherish religion as their best comforter, men openly avow their contempt for it. Whilst nominally, and to evade scandal, belonging to the Church, they shrink from all its observances. ‘Monsieur est catholique, mais il ne pratique pas,’ is a frequent description of a Frenchman of the present time.¹ It is observable, however, that, in the working classes, unbelieving fathers seldom seek that their children should resemble them. On an average, nineteen-twentieths of the children in the country, and five-sixths of those in the towns, are sent, at twelve years old, for their first Communion, so one may hope that, whilst men who profess to hate religion seek it for their children, their hatred must be

¹ See Hamerton, *French and English*.

skin-deep. Where religion still exists, it sanctifies and develops all home ties. There are no cold household prayers, no affectations of austere piety and gloomy sabbatarianism, but numbers go daily to the early morning mass, and tens of thousands often enter at one of the ever-open church doors, finding themselves, as they believe, during their rapid solitary prayer, in the immediate presence of God : all is simple, hearty, and free from formality.

Those who believe in a Providence at all, believe in it as especially favouring their country ; ‘*Dieu protège la France*’ is a tenet of the French Catholic faith. The love of their native land is the strongest feature of the national character. With us, emigration and other causes have weakened it ; but as there is no equivalent for the word *home* in French, so there is none for the word *patrie* in English. In recent years, the German invasion has increased a thousandfold the affectionate reverence of the French peasant for his native land, however much his faith in the French as ‘*La Grande Nation*’ may have been shaken. It is equivalent to being a foreigner to be a Protestant in France. French Protestants have to live in a world of their own, and even amongst those who are quite free personally from religious intolerance, they are regarded, from habit, as quite outside the barrier of social intimacy. A professing Protestant has also small chance of any official appointment, though the merest nominal orthodoxy is accepted.

The old divisions of *noblesse*, *bourgeoisie*, and *peuple* are still practically as much in use as ever. The nobility no longer enjoy any prerogatives, they exercise no rights, and, nominally, arouse no sympathy ; and yet, incontestably,

they still form the highest society in France, characterised, as in England, by the simplicity of its manners and language. Wealth never confers caste, as in England. It is, however, difficult for a stranger to distinguish between the real and the false *noblesse*, the titles so plentifully scattered of late years amongst the rich *bourgeoisie* of England having been assumed by numerous unauthorized members of the *bourgeoisie* in France, many persons prefixing the aristocratic *de* to their name, and even calling themselves *Comte* and *Comtesse*, who have no claim to it whatever. There is naturally a temptation, because even when A and B are intimate friends, Madame *de A* would seldom be willing to associate with Madame B on terms of equal friendship. As a landlord, a member of the real aristocracy is always preferred to any other, because it is felt that with those who have a sense of ‘noblesse oblige’ any meanness is impossible. Far less of real *égalité* exists in France than in England, where in the manufacturing districts the greatest landed proprietors are spoken of by their names without any prefix whatever, whilst in the rural districts of France an aristocratic land-owner is always spoken of by the peasantry as *Monsieur le Comte*, *Monsieur de*, etc. ; or, more affectionately, as *notre Monsieur*, *notre bon Monsieur*.¹ No French gentleman can ever hope to make a fortune in business, it would cut him off too entirely from his class. No aristocrat in France recognises, or would sit down to dinner with, a radical ; all private relations are rendered impossible by the political differences between radicals and conservatives. Those who are only political adversaries in England are bitter enemies in France.

¹ See Hamerton.

Many of the finest residences of the aristocracy perished in the Revolution ; in some districts all were destroyed, but, in others, a great number still remain, and are nobly kept up. Such are the châteaux of Chantilly and Dampierre, near Paris ; of Chaumont, Ussé, Montreuil-Bellay, and many others in Touraine ; of Tanlay and Ancy le Franc in Burgundy ; though the small number of servants which meets their requirements would greatly astonish an English ‘groom of the chambers.’ Before the *perron* of some of these châteaux, the great tree still stands—generally an elm—beneath which, in former times, the seigneur administered justice, and round which his vassals danced in the evening, whence the expression, ‘Les jeux sous l’ormel.’ Here, as Michelet says—

‘Le noble faisait hommage debout ; le bourgeois à genoux et baisant le dos de la main du seigneur ; l’homme du peuple, aussi à genoux, mais baisant seulement le pouce de la main du seigneur.’

It was such observances as these which led to the ruin of some of the noblest buildings in France, such as the glorious Château Grignan in Provence, where the reddened and blackened walls bear witness to the vengeance of the Revolution upon some such injustice as Philippe de Comines describes—

‘Ce n’est pas peu de chose, quand un roi ou quand seigneur meurt qui aucunes fois ont été cause de la mort de beaucoup d’hommes, lesquels sont créatures humaines, comme lesdits princes et seigneurs. Je crois qu’en l’autre monde ils ont beaucoup d’affaires à démêler, et principalement pour une raison,—c’est qu’un pauvre homme, lequel aura six ou sept petits enfants, et n’aura que vingt-six sous vaillants, est néanmoins taxé seize ou vingt sous pour la taille, et le percepteur viendra pour exécuter ledit pauvre homme, et il n’aura ni ne pourra nullement finir dudit

argent ; et nonobstant, il sera mis en prison. Je voudrais bien qu'on montrât la loi d'icelle belle raison—Dieu veuille aider au pauvre populaire !'

In most great French houses, the prodigality which was considered necessary a hundred years ago, and which led many families to ruin, is exchanged now for the utmost thrift and careful management. In other old families, the necessity of marrying an heiress of the bourgeois class to keep up the estate, has helped more than anything else could have done to break down the barrier of aristocratic exclusiveness. The old prejudices consequently are preserved far more strongly in the smaller than the greater châteaux. It is in remote country houses that the true *Grande Dame* of old times may still occasionally be found, though very rarely. 'La Grande Dame s'en va,' wrote a well-known French author as long ago as 1830, and, in Parisian salons, the race is almost extinct.

'Le signe distinctif d'une femme bien née, c'est de se connaître en cuisine,' was a saying of the old Princesse de Poix. And, all over France, the great event of domestic existence is the dinner. It is looked upon as the solace of many solitary lives, and it is the moment of social expansion. It is also the event upon the success of which every good housewife prides herself, and more care and intelligence is devoted to it than in any other country in the world. *Gourmet* is a term of honour applied to a discriminating eater, and most excellent is the feeding even in the humblest of village inns.

'In England, excluding the special cases, there are but three known national ways of dressing food—roasting, boiling, and that inconceivable horror known as "hash." Roasting is not badly

done by us, and we fry soles fairly ; and there end our faculties ; what we call “boiling” is one of the most senseless acts to which human intelligence can descend ; it is an inexcusable, unjustifiable, wanton folly . . . To boil food, be it meat or vegetable, is to extract from it, first, its volatile aroma, then its essences and juices, and, finally, its power of nutrition ; aroma, essence, juice, and strength go out into the hot water, leaving behind them the fibre which they have quitted. Now in France this process is called making soup ; the water becomes excellent, but the materials which have imparted their nature to it are considered, with some few exceptions, to have lost all claim to be considered as real food, and are only used as inferior aliments. So thoroughly is this principle applied, that even the water in which white haricots or cauliflowers have been boiled, is always kept to serve as a basis for vegetable soups. Every liquid which has received the extracted flavour of a boiled substance, is looked upon as precious, and is applied again in some special form so as not to waste the properties which it has acquired. In England, on the contrary, when we have carefully abstracted from the chicken, ham, legs of mutton, green peas or beans, all that steady red-hot boiling can take out of them, we eat the tasteless azoteless relics of our work, and we diligently throw away the “dirty water” which contains all the nutrition that we have distilled. If ever prejudice and ignorance were thorough synonyms, it is surely in their application to British cookery.’

‘French Home Life,’ Blackwood, ex.

Generally all the old furniture even of a well-preserved château has perished in the Revolution, and the rooms, as at Biron or Oyron, are utterly desolate. To an Englishman, however, a more disappointing feature connected with a French château is its garden—the trees and shrubs seldom thinned or gracefully disposed, the lawns shaggy and overgrown, and the flowers without variety, though there are no better nursery-gardens than those of France, especially near Angers and Amiens.

Eastern is far less interesting, but, as a rule, much more

prosperous than Western France, and its soil is richer and more productive. All over the country, the peasant's ideal of happiness is to fight his way to the purchase of a little farm, and in Eastern France even the poorest peasant possesses his own bit of land. A late official return of cultivated land in France gives 5,550,000 distinct properties, and 5,000,000 of these are under six acres in size. In Eastern France, where the natives, for the most part, are cleanly and well-to-do, the great event of life comes once a quarter in the *lessive*, the huge 'wash,' which displays the enormous quantity of linen belonging to every well-to-do peasant. In Auvergne and Velay and in parts of Brittany the people are less cleanly. Well-to-do farmers will sleep with the cows—it is 'so warm and pleasant'—nurse-children are brought up thus. There is a deliberate choice of squalor. The beds are made on the mud floors, the rooms are never cleaned, the pigs and poultry have free use of them, the people never wash.

Many more aids to making the lives of the humbler classes pleasant are to be found in France than in England. Every provincial town of importance has its shady walks and public promenades, where bands play gratuitously, and even large villages have their little dusty enclosures of lilacs and fir trees (called public gardens), where open-air benches supply the place of those in our public-houses. Every village has its fountain of pure water—a fountain which is often a work of art in itself. In every town a museum or picture gallery will be found, and, above all, a public library. In the larger towns are public lectures by first-rate professors—scientific, literary, artistic, on chemistry, geology, astronomy, and also music academies. To this the

superior taste, skill, and intelligence of the French workmen are due, as well as to the opening of museums, libraries, etc., on Sundays, when they spend their time there instead of at the cafés, which, however, have also their attractions, not so much from their eau-de-vie or absinthe, or as a place where the *feuilleton*, which doles out romances by instalments, may be read, as from the means afforded for conversation, which is recognised as a natural occupation in France, where anyone gains popularity at once if he is endowed with a natural gift of *esprit*, which is not like English humour, but mere brightness and sunshine conveyed into words—‘*La fureur des Français*,’ as Montesquieu says, ‘c'est d'avoir de l'esprit.’

As few Englishmen speak anything but what Chaucer called ‘French of Stratford or Bow town,’ the niceties of the French language are thrown away upon them, but each local district has its *patois*, with colour and characteristics of its own, being subdivisions of twenty recognised forms of dialect. Formerly the French language was divided into the *Langue d'oc* and the *Langue d'oeil*. The former, the language of the Troubadours, which prevailed in the south, and which is now represented, amongst others, by the Provençal, Auvergnat, and Limousin dialects, had a famous literature before the Trouvères appeared in the north, and Thibault, Count of Champagne and King of Navarre (1201-53), wrote his famous poems. The ‘Court of Love’ pronounced the ‘langue d'oc’ the noblest of tongues, yet, after the troubadours were forgotten, it came to be regarded as *patois*, and the *langue d'oeil* was preferred, though Rousseau has declared ‘the tongues of the south to be the daughters of joy, whilst necessity begot the tongues of the

north.' Latterly, however, the literature of Provence has had something of a revival under Joseph Roumanville of S. Remy, and his followers Théodore Aubanel and Frédéric Mistral. The enunciation and intonation of the French language is now considered to be purer in Touraine than anywhere else ; Blois is the centre of perfection.

It may be accepted as a general rule by the tourist that the beaten tracks are the least interesting parts of France ; but he must set off into the unknown districts armed with a cheerful determination to make the best of whatever happens, not in a spirit like that of Smollett—

'The learned Smelfungus travelled from Boulogne to Paris, from Paris to Rome, and so on ; but he set out with the spleen and jaundice, and every object he passed by was discoloured or distorted. He wrote an account of them ; but 'twas nothing but the account of his own miserable feelings.'

Sterne, 'Sentimental Journey.'

It is to the artist that the country will prove especially entrancing. The old cities of Italy even afford no such exquisite compositions as those of France, and there are many small towns, such as Parthenay in Deux Sèvres, possessing a charm which no painter who has not visited them can imagine. Since the German war, however, an artist in France has a far less agreeable time than any other traveller, and an Englishman drawing an old church window or a tree by a river side, has been as liable to arrest and insolent ill-treatment by officials, as if he had been making plans of a Russian fortress. Anywhere in Eastern France, within forty miles of the frontier, and anywhere in the whole country near a fortress or military station, the arrest of an artist is tolerably certain. In parts of Central or

Western France, where there are no fortifications, he may generally hope to work undisturbed. But many of the sketches from which the little woodcuts in these volumes are reproductions were brought to an abrupt conclusion through seizure by gendarmes, followed by an examination in the neighbouring *hôtel-de-ville*, by wearisome delays, and upturnings and searchings of luggage. If a passport is all right, and the culprit has other papers of identification, all ends well at last, though French officials can hector their victims more unpleasantly and be longer about it than anyone else in the world. The risk of annoyance is worth while for the pleasure, but a *passport is now indispensable in France*, and it should always be carried in the pocket.

For the antiquarian, France is an inexhaustible store house of treasures. The marvellous Celtic remains of Brittany, and the dolmens, menhirs, peulvens, tombelles, pierres-folles and pierres-écrites scattered over the whole of Western France will claim the first place. Then will come the Roman remains—the triumphal arches of Saintes, Orange, Carpentras, Cavaillon, S. Remy, S. Chamas, Langres, and Bésançon ; the noble bridges of S. Chamas and Pont Julien ; the temples of Nîmes, Vienne, Orgon, Rieux, and Izernore ; the gates of Reims, Autun, and Nîmes ; the theatres of Orange, Arles, Cahors, Lillebonne, Drévant, Lisieux, and Valognes (Alanna) ; the amphitheatres of Arles, Nîmes, Orange, Périgueux, Bordeaux, Saintes, Poitiers, Fréjus, Cimiez ; the funeral monuments of Cussy, Vienne, Autun, Nîmes, S. Remy ; and the palace of Constantine at Arles ; besides many minor examples of most of these buildings.

No country supplies so great a variety of ancient

churches to the architectural student as France. A delightful life might be spent in studying only the village churches, which, except in the ancient Poitou, have never been thoroughly explored or investigated, and which are always affected by the materials nearest to hand—the granite of Brittany, the ‘Caen stone’ of Normandy, the basalt of Auvergne, the brick of Languedoc, etc. In all the great ecclesiastical buildings, the lavish splendour of all that affects the mind contrasts strangely with the simplicity of all that affects the body: in the most glorious cathedrals are only rush-bottomed chairs, like those in the humblest cottage.¹ A great deal of magnificent stained glass has survived, but, with the sole exception of those in the church at Brou, protected in the Great Revolution as a national monument, and those at Paris and S. Denis, saved by Alexandre Lenoir, almost all the important tombs in the French churches (except a very few at Amiens, Rouen, and Nantes, the splendid monument of a saint at Obazine, and some remnants at Limoges and Narbonne) perished then, if they had not been already battered to pieces by the Huguenots, who destroyed them whenever they had the power. Scarcely any ancient altar remains in France. They were usually the most magnificent point in the church, on which account the fury of the Huguenots was specially directed against them. Rare specimens of ancient altars may be seen at: (xii. c.) S. Germer and Paray-le-Monial; (xiii. c.) the Sainte Chapelle of Paris, S. Sernin of Toulouse, and Valcabrère, in the Pyrenees; (xvi. c.) S. Denis, and the Folgoët, in Brittany.

Few ecclesiastical buildings in France are earlier than

¹ See Hamerton, *French and English*.

the XII. c. Those remaining from an earlier date are :—IV. c. The Tomb of S. Eutrope, at Saintes. V. c. to VI. c. Portions of the cathedral of Le Puy, and some fragments in that of Dijon, the octagonal chapel of Rieux, and the baptistery of Aix in Provence. VIII. c. Much of the curious church of S. Généroux. IX. c. The baptistery of Venasque, the little church of Coustouges, near the Spanish frontier, and probably S. Jean de Poitiers: of this date also was the most interesting church of Germigny-des-Prés, recently pulled down and rebuilt. X. c. The crypts of Jouarre and Venasque, the cathedral of Périgueux, the Basse Oeuvre at Beauvais, and much of Notre Dame du Port at Clermont and S. Hilaire at Poitiers. XI. c. The cathedral of Vaison, the ruined cathedral of Alet, the round church of Rioux-Minervois, the little churches of Comps, Baume de Transit, and S. Croix de Montmajour, the portal and crypt of S. Bénigne at Dijon, the church of Ainay at Lyons, and part of the church of S. Menoux.

Of XI. c. to XII. c. are S. Etienne, La Trinité, and S. Nicolas at Caen; Notre Dame, Montierneuf, and part of S. Hilaire at Poitiers; also the important churches of S. Aignan, Cunault, Truyes, Loches, Savonnières, Airvault, S. Eutrope de Saintes, S. Croix de Bordeaux, S. Léonard, Le Dorat, Brantôme, Cadouin, Souillac, Cahors, S. Nectaire, Brioude, Issoire, Pontigny, and Conques, with the glorious portals of Arles and S. Gilles, and the cloisters of Arles, Moissac, and Elne. Of this date also are the curious fortified churches of S. Junien, Royat, Agde, Maguelonne, and Les Saintes Maries de la Camargue; with the round churches of Neuvy S. Sépulcre, of Lanleff near Paimpol, and of St. Michel d'Entraigues.

Grand examples of transition (xii. c. to xiii. c.) will be found in the cathedrals of Laon, Soissons, Noyon, S. Denis, Angers, Bayeux, Angoulême, and Autun, and in the churches of Etampes, Fontevrault, La Souterraine, Solignac, Uzerche, Fontfroide, Tournus, Notre Dame de Beaume, and Notre Dame de Châlons.

Noble specimens of the xiii. c. are seen in much of the cathedrals of Reims, Amiens, Rouen, and Coutances ; in the Saintes Chapelles of Paris and S. Germer ; the choir of Le Mans ; the tower of S. Pierre at Caen ; the monolith church of S. Émilion ; portions of the cathedrals of Auxerre, Meaux, and Rodez ; the churches of S. Germer, Notre Dame de Dijon, the Chaise Dieu, S. Sernin at Toulouse, and Notre Dame de l'Épine. A very curious building of this date is the tiny church of Planès.

Of the xiv. c. are parts of the cathedrals of Reims, Limoges, Bourges, and Mende ; the cathedral of Rieux ; the churches of S. Ouen at Rouen, S. Savin, S. Quentin, and S. Urbain de Troyes.

Of the xv. c. are a portion of the cathedrals of Amiens, Beauvais, Evreux, Tours, Bazas, Lyons, and Albi ; the churches of Abbeville, S. Riquier, S. Maclou at Rouen, and most of Caudebec ; the porch of Louviers ; and the spire of S. Eutrope at Saintes.

Of the xvi. c. are much of the cathedrals of Sens, Nevers, Auxerre, and Troyes ; the churches of Brou and S. Michel de Dijon ; the *jubés* of La Madeleine at Troyes, Limoges, and S. Florentin ; the magnificent tower and the *jubé* of Rodez ; the tower of Verneuil ; the porch and *jubé* of Albi ; the exquisite cloister of Cadouin, and the great Augustinian cloister at Toulouse ; the principal spires of

Chartres and Bordeaux ; and the tower of S. Jacques at Paris.

Of the XVII. c. are S. Eustache, S. Roch, and S. Etienne du Mont at Paris ; and the cathedrals of Orléans and Auch.

Of the XVIII. c. are S. Sulpice at Paris, the cathedrals of Versailles, Arras, Nancy, and Montauban, the front of the cathedral of Langres, the façade and decorations of Remiremont, and S. Pierre de Douai.

Of the XIX. c. are the cathedrals of Cambrai, Rennes, Marseilles, Montpellier, Gap, Dieppe, and much of Moulins, the churches of La Salette, Lourdes, Ars, the Fourvières at Lyons, Notre Dame at Valenciennes, S. Martial at Châteauroux, and Notre Dame du Mont at Marseilles.

The great abbeys of France were usually founded close to the stone quarries from which they were built. Apart from their churches, they have almost all perished. The Grande Chartreuse is an exception, but its buildings are only XVII. c. In most cases, even the ruins have been destroyed. At Jumièges, S. Georges de Boscherville, S. Wandrille, the Abbaye Blanche and Savigny near Mortain, Fontevrault, Meillezais, Nouaillé, La Couronne, Fontenay, Montmajour, Silvacane (Bouches du Rhône), Thoronet (Var), S. Bertin de S. Omer, and La Victoire de Senlis, beautiful remains exist. A portion of Cluny and La Charité is still standing. Of the famous Paraclète, Clairvaux, and Citeaux scarcely a trace is left.

The castles of France are almost innumerable, and some of them are of great magnificence. The finest of all are the great and the restored Pierrefonds, and Coucy near Laon. Gisors, La Roche Guyon, Château-Gaillard, Falaise, Mont

S. Michel, Fougères, Châteaudun, Etampes, Beaugency, Loches, Angers, Chinon, Clisson, Bressuire, Châlus, Issoudun, Chalusset, Turenne, Villandraut, Najac, Penne, Murols, Provins, Vincennes, Bourbon-l'Archambault, Villeneuve le Roi, and the Papal Palace at Avignon may be mentioned as especially interesting.

More remarkable still are the châteaux (chiefly of the xv. c. and xvi. c.), of which a great number are still inhabited and kept up. Such are Rambures (partly xiv. c.), Vigny, the bishop's palace at Evreux, Tancarville, Château Henri, Lasson, Mesnil-Guillaume, Josselin (partly ruined), Blois, Chambord, Chenonceaux, Chaumont, Amboise, Villandry, Valençay, Luynes, Ussé, Langeais, Serrant, Montreuil-Bellay, Azay le Rideau, Oyron, Le Rochefoucault, Jonzac, Rochechouart, Biron, Paluel, Fénelon, Pompadour, Excideuil, Hautefort, Bruniquel, Chastellux, Meillant, Ecouen, Fontainebleau, Fleurigny, Tanlay, Ancy le Franc, Bussy-Rabutin, Grignan (partly ruined), Uzès, and Vizille.

The Hôtels de Ville of France form in themselves an interesting study. Examples are S. Antonin (xii. c.), S. Quentin (xiii. c.-xv. c.), Clermont sur Oise (xiv. c.), Perpignan (xiv. c.), Noyon (xiv. c.-xv. c.), Béthune (the *beffroi* xiv. c.-xv. c.), Douai (chiefly xv. c.), Luxeuil (xv. c.), Arras (xvi. c.), Compiègne (chiefly xvi. c.), Orléans (xvi. c.), Saumur (chiefly xvi. c.).

The architect will also especially study the (xii. c.) Kitchen of Fontevrault and the Sepulchral Chapel of Montmorillon; the (xiii. c.) Episcopal Palaces at Laon, Meaux, Auxerre, and Angers; the (xv. c.) Palais de Justice at Rouen, Bourges, Nevers, Poitiers, and Grenoble; the noble (xv. c.) Maison de Jacques Coeur at Bourges; the beautiful (xv. c.) Hospital

of Beaune ; the ruined (xii. c.) bridge of Avignon, and the magnificent (xiv. c.) bridge of Cahors ; the gates of many of the walled towns, as Nevers, Villeneuve-sur-Yonne, and Aigues Mortes ; the (xv. c.) Palais de Bourgthéroude at Rouen ; the *Lanternes des morts* sprinkled over Western France ; the cemetery crosses of Brittany ; the curious (xiii. c.) towns of Cordes, Montpazier, and Villeneuve-sur-Lot, and the still earlier and unrivalled Carcassonne. Cluny has several houses of xi. c. and xii. c. Amongst the towns which abound most in fine old houses of xiv. c., xv. c., and xvi. c., Parthenay, Sarlat, Thiers, Troyes, and Luxeul may be mentioned, besides many towns in Brittany.

The sculptor will find especial objects of attraction in the magnificent tombs and well at Dijon (xiv. c. and xv. c.), the tombs at Brou (xvi. c.), the tomb at Nantes (xvi. c.), the sculptures at Solesmes (early xvi. c.), and the sculptures at S. Mihiel (early xvii. c.).

For scenery, besides the high mountain districts and parts of the valleys of the Seine, Loire, and Rhône, the exquisite gorge of the Alagnon in Cantal, the curious Canon du Tarn in the Cevennes, the valley of the Aveyron near Najac and Bruniquel, and the valleys of the Corrèze near Brive and the Creuse near Argenton deserve especial notice. Scattered points of extreme picturesqueness are Mont S. Michel, S. Émilion near Bordeaux, S. Benoît du Saut (Indre), the sanctuary of Rocamadour (Lot), Le Puy (Haute Loire), Minerve (Hérault), S. Guilhem le Désert (Hérault), the valley of the Bourdon containing Conques and Bozouls (Aveyron), and Peglione and Saorgio (Alpes Maritimes). In point of historic interest, no French village will be found equal to Domrémy (Vosges).

'Seule la France on void si riche et de tel heur
Qu'elle même ne sait sa force ou sa valeur.'

André du Chesne.

The most delightful kind of tour to make is that in which the tourist is neither bound by time nor any other fetter ; when he can stay a longer or shorter time in a place in proportion as he finds interest, and a good hotel—for if an hotel is congenial it is always better to stay there as long as possible, and make excursions, returning at night. Such a tour it was that Montaigne appreciated.

'S'il fait laid à droite, je prends à gauche ; si je me trouve mal propre à monter à cheval, je m'arreste. . . . Ay-je laissé quelque chose derrière moi, j'y retourne : c'est toujours mon chemin ; je ne trace aucune ligne certaine, ny droicte ny courbe.'—*Essais*.

CHAPTER II.

CALAIS TO PARIS BY BOULOGNE, ABBEVILLE (S. RIQUIER, CRÉCY), (EU, TRÉPORT), AMIENS (BEAUVAINS), CREIL (COMPIEGNE SENLIS), AND S. DENIS. CHEMIN DE FER DU NORD.

TRAVELLERS must not judge of French railway travelling by the Chemin de Fer du Nord, which is the least pleasant line in the country. Express trains perform the journey between Calais and Paris in $4\frac{1}{2}$ hours, but the second-class carriages are the worst in France, and the engines burn a kind of common coal which fills the air and eyes with black dust. The express on an average only stops about 5 minutes at Amiens (where there is an admirable buffet), so it may be well to take provisions.

Calais (Hotels : *Dessin* ; *Meurice* ; *Sauvage* ; *de Londres* ; *de Paris*—near the station : all very indifferent). Most travellers are enchanted to see Calais as they are delivered from the miseries of the Channel passage, but few think of lingering there, though its ancient houses, with a grey gothic tower rising above them, have a very picturesque aspect as seen across the stony flats which the train passes over between the pier and the town. Calais, however, has been much modernised of late years. In its early history, as ‘the Gate of Picardy,’ it belonged in turn to the Comtes de Flandre and the Comtes de Boulogne. It was fortified by Comte Philippe Hurepel in the XIII. c. In 1346, after the battle of Crécy, Edward III. blockaded

the town, and after a heroic defence it was forced to capitulate. The King of England refused to consent to any terms till six of the principal citizens, with bare necks and feet, and ropes round their necks, brought him the keys of the town and castle. Then the richest man in Calais, Eustace de S. Pierre, offered to suffer in the place of his townsmen, and five others followed him. Edward ordered their heads to be struck off at once, but his Queen, Philippa, kneeling and weeping, besought their lives, and they were granted to her entreaties.¹ All the inhabitants of Calais, however, were exiled and their property seized, and the town, repeopled by an English colony, remained in the hands of the English for more than two hundred years, till Jan. 5, 1558, when the Duc de Guise retook Calais and restored it to France, the garrison and inhabitants being permitted to cross the Channel with their lives, and nothing more.

'Measured by substantial value, the loss of Calais was a gain. English princes were never again to lay claim to the crown of France, and the possession of a fortress on French soil was a perpetual irritation. But Calais was called the "brightest jewel in the English crown." A jewel it was, useless and costly, but dearly prized. Over the gate of Calais had once stood the insolent inscription:—

"Then shall the Frenchmen Calais win,
When iron and lead like cork shall swim;"

and the Frenchmen won it—won it in fair and gallant fight.'

Froude, vol. vi.

The interior of the town is rather Belgian than French in aspect. The rugged old church of *Notre Dame*, erected

¹ This is the account of Froissart; other historians doubt the patriotism of Eustace de S. Pierre.

1180—1224, was almost entirely rebuilt at the end of the XIV. c. under the English rule. It is chiefly remarkable for its weather-beaten steepled tower.

'I cannot find words to express the intense pleasure I have always in first finding myself, after some prolonged stay in England, at the foot of the old tower of Calais church. The large neglect, the noble unsightliness of it; the record of its years written so visibly, yet without sign of weakness or decay; its stern wasteness and gloom, eaten away by the Channel winds, and overgrown with the bitter sea-grasses; its slates and tiles all shaken and rent, and yet not falling; its desert of brickwork full of bolts, and holes, and ugly fissures, and yet strong, like a bare brown rock; its carelessness of what anyone thinks or feels about it, putting forth no claim, having no beauty or desirableness, pride, nor grace; yet neither asking for pity; not, as ruins are, useless and piteous, feebly or fondly garrulous of better days; but useful still, going through its own daily work,—as some old fisherman beaten grey by storm, yet drawing his daily nets; so it stands, with no complaint about its past youth, in blanched and meagre massiveness and serviceableness, gathering human souls together underneath it; the sound of its bells for prayer still rolling through its rents; and the grey peak of it seen far across the sea, principal of the three that rise above the waste of surfy sand and hillocked shore,—the lighthouse for life, and the belfry for labour, and this for patience and praise.'—*Ruskin, 'Modern Painters.'*

In the sunny old square stands the *Hôtel de Ville*, founded by Robert, Comte d'Artois, in 1295, and rebuilt in 1740. A bust of Eustache de S. Pierre decorates the centre of the balcony on its façade. Two pedestals in front bear bronze busts of the Duc de Guise, 'Libérateur de Calais,' and Cardinal de Richelieu, founder of its citadel and arsenal. The l. wing of the building is surmounted by the *Beffroi*, finished in 1609. Behind the *Hôtel de Ville* stands the old *Tour du Guet* (watch-tower), a massive

tower with heavy buttresses, supporting a tourelle bearing a lanthorn. It was probably due to Comte Philippe de Boulogne in 1214, though tradition ascribes it to Charlemagne. The Rue de Guise leads from the Place to the old *Hôtel de Guise*, built by Edward III., as the *Étape des Laines*, and retaining its grey battered gateway, flanked by octagonal tourelles. The hôtel, now let in tenements, received its present name when it was given by Henri II. to the Duc de Guise after the recapture of Calais. Henri II., Henri IV., Louis XIII., and Louis XIV. have resided here during their visits to the town. At the angle of the Rue Eustache de S. Pierre, an inscription records the residence of the illustrious citizen in an earlier mansion on that site. The old *Hôtel Dessin*, in the Rue Royale, mentioned by Sterne in his *Sentimental Journey*, is now a musée.

A marble column near the pier used to commemorate the landing of Louis XVIII., ‘enfin rendu à l’amour des Français,’ April 24, 1814.

There are pleasant sands to the E. of the harbour.

‘A thousand knights have rein’d their steeds,
To watch this line of sand-hills run,
Along the never silent strait,
To Calais glittering in the sun ;
To look towards Ardres’ Golden Field
Across this wide aerial plain,
Which glows as if the middle-age
Were gorgeous upon earth again.’

Matthew Arnold.

10 k. S.W. of Calais is *Sangatte*, a village on the site of a XII. c. fortress, ruined in the XV. c. Near this it is intended that the *International Channel Tunnel* shall have its French mouth. The chalk cliffs, which begin at Sangatte, continue to Boulogne; their prominent feature being the *Cap Blanc-Nez*.

S. Pierre-les-Calais, formerly Paternesse, is an industrial suburb, rapidly increasing in importance. Tulle is the principal article of manufacture.

[A line running N.E. connects Calais with (24 k.) Gravelines, and (48 k.) Dunkerque. See ch. v.]

For the line to Lille and the Belgian frontier see ch. v.]

The habit of filling up every place in the railway carriages at Calais makes the journey southwards by express trains a terrible penance. Eight persons, about fifty handbags, and two steaming hot-water tins render the atmosphere almost insupportable during the winter months ; and the officials at Calais are allowed to fill one carriage quite full, whilst those on each side are left empty, to save trouble to the ticket collectors ! These miseries, however, only occur in the express trains corresponding with the steamers. There are no non-smoking carriages on the French lines ; everyone is at the mercy of their fellow-passengers.

The line crosses a country which, during winter, is brown and dreary in the extreme, and passes—

17 k. *Caffiers*.

5 k. N.E., in the midst of marshes, is *Guines*, once an important fortified town, where Henry VIII. of England lodged at the time of the meeting of the Field of the Cloth of Gold, François I. staying at Ardres. Guines was the last English possession in France, the last remnant of the conquests of the Plantagenets.¹ It was defended by Lord Grey, but was taken by the Duc de Guise in Jan. 1558.²

26 k. *Marquise*. The town is 3 k. W. Its church has a XII. c. tower and encloses a pillar with curious xv. c. sculpture. In the neighbourhood are the marble-quarries of *Napoléon*, *Haut-Banc*,

¹ *Froude*, vol. vi.

² The cost of maintaining Guines, Hammes, and Calais in 1500 was less than £10,000 a year.

and *Ferques*. 2 k. E. of the church of Ferques, on the edge of a wood, is the ruined *Abbaye de Beaulieu*, founded 1150, and destroyed by the English in 1544. Near the village of *Landrethun-le-Nord* is the stone circle known in the country as *La Danse des Noces*, from a tradition that a wedding party, on refusing to salute the Sacrament which a priest was carrying, was thus turned into stone. At *Retz*, 5 k. from Marquise, is a good xv. c. church.

Ambleteuse, 9 k. W. of Marquise, was a flourishing town and port in the vi. c.; only a single tower now remains of its former fortifications. 8 k. from Ambleteuse is the *Cap Gris-Nez*, the nearest point of the French coast to England. It is 11 k. from the Cape to Marquise by Waringuezelle. In a bay between the Caps Gris-Nez and Blanc-Nez is *Wissant*, which some antiquaries consider to be the ancient *Portus Itius*.

43 k. *Boulogne-sur-Mer* (Hotels: *du Pavillon; des Bains et de Bellevue*—good; *Brighton; Bristol; Meurice*). Boulogne is divided into the *Basse* and *Haute Ville*. All the hotels and pensions are on the flat ground, whence steep streets lead to the upper town, a quadrilateral, surrounded by walls, and entered by three gates. The original Roman name of the town was *Gessoriacum*; in the iv. c. it received the name of *Bononia*. Its counts, famous in the middle-ages, gave kings to England (Stephen) and Jerusalem. Louis XI. annexed it to the crown of France, by the clever trick of declaring the Virgin ‘*Comtesse et Dame de Boulogne*,’ and then constituting himself her champion. In 1544, the town was taken, after a brave defence, by Henry VIII. of England, when its inhabitants were replaced by an English garrison and colony; but this was soon so decimated by pestilence, that in 1550 England allowed France to ransom the place. It was at Boulogne that Napoléon I. collected his vessels for the invasion of England, and there that (Aug. 6, 1840) Prince Louis Napoléon Bonaparte made his second fruitless attempt against the government of Louis-Philippe.

The old cathedral of Boulogne, on the top of the hill, was destroyed in 1798, and has been replaced by the pretentious, ill-proportioned *Church of Notre Dame*, consecrated in 1866, with an absurd dome which outrages the older buildings beneath it. Numerous ex-votos surround a modern image replacing the famous statue of *Notre Dame de Boulogne* (burnt in 1793), which was brought to the town in the vii.c., and whose memory is still honoured by pilgrimages. Under the whole church extends a vast *Crypt* (entrance 1 fr. each person), of which the central part (under the choir) dates from the xii.c.: here the pillars and walls have been repainted in crude imitation of some small remains of the ancient colour. The rest of the crypt is covered with frescoes intended to illustrate the history of the Church from the first century. Some fragments of building which have been discovered are supposed to indicate that a Gallo-Roman temple once occupied the site.

At the N.E. angle of the ramparts of the upper town is the *Château*, built by Philippe, Comte de Boulogne, in 1231. The *Hôtel de Ville*, rebuilt 1734, is supposed to occupy the site of the house in which Godfrey de Bouillon was born: behind it is the *Beffroi*. Lesage, the author of *Gil Blas*, died (Nov. 17, 1747) at No. 3, Rue du Château. The poet Thomas Campbell died (June 15, 1844) at 5, Rue St. Jean. In the Grande Rue is a *Musée*, of no importance.

2½ k. from the ramparts of the Haute Ville opens a drive leading to the *Colonne de la Grande Armée* (begun by Soult, finished under Louis Philippe), whence there is a fine sea view.

A number of short excursions may be made from Boulogne, but none are of special interest. At *Samer* (16 k.) are some

remains of a Benedictine abbey and xv. c. church with x. c. font. Near *Cordette* (8 k.) is a château where Charles Edward waited to embark for Scotland in 1744, and 2 k. from this the *Château d'Hardelot*, built by Comte Philippe in 1223, picturesque, and still inhabited.

[A line leads E. from Boulogne to (65 k.) S. Omer (see ch. v.), passing—

15 k. Samer (see above).

32 k. *Lottinghem*. 8 k. N.W. is *Brunembert*, with a good xvi. c. church and remains of a château of the bishops of Boulogne.

39 k. *Nielles-lès-Bléquin* has a XIII. c. and XIV. c. church with a stone spire. 4 k. S.E. is *Wismes*, with a château of the Montmorency. The handsome church is XIII. c., XIV. c., and XV. c. The *Chapelle de S. Maxime* encloses a fountain, frequented for the cure of headache.

46 k. *Lumbres* has a romanesque church tower. At *Acquin* (4 k. N.W.) are an old castle and XVI. c. church. On l. of the line is seen the *Château d'Arquembéonne*, which dates partly from 1525.]

The line from Boulogne to Paris passes through a country which is somewhat featureless, yet not without a charm to those who have been little abroad, especially where the marshy land near Amiens has afforded a thousand subjects to French artists of the Corot school. The villages are full of character, and there is nowhere a more picturesque variety of village church architecture than in Picardy. Each farm possesses its cross, which has its little altar on S. John's Day, and the peasants keep up a hundred old customs, especially that of nailing a wooden snake with an apple in its mouth—‘the enemy’—to the outer wall of a house where a death has occurred.

‘Green plains’ and sandy moors, rushy dunes, marshes where

pools of water reflect the blue sky, fields marked out by long rows of poplars, now and then a tower rising above an assembly of houses.'—*Madame Fontenoy*.

56 k. *Neufchâtel*. The xv. c. church has a romanesque font. The sea is seen on the r., beyond the sandhills, as far as—

69 k. *Étaples*. Considerable remains of a Roman villa and of a Gallo-Roman cemetery have been found here under the sandhills. In the château, destroyed in 1792, the treaty of Étaples was concluded between Charles VIII. and Henry VII. of England. The port, at the mouth of the Canche, had once some importance.

[A line leads from Étaples to Arras, passing—

11 k. *Montreuil-sur-Mer* (Hotels: *de France et d'Europe*; *de Londres*). At the time of the Roman invasion there was a town here called Bracium, where the army of Claudius erected a triumphal arch, the ruins of which were in existence in 1789. On the decay of Centulla (now S. Riquier) this became the capital of the Counts of Ponthieu, and beside its ancient monastery of S. Sever, Count Helgand built a palatial castle, under whose shadow arose a town—Monasteriolum ad mare, Montreuil-sur-Mer, now separated from the sea by six leagues of alluvial soil.

The feudal château, which dates from the ix. c. and has sustained many sieges, still preserves many of its ancient towers. Queen Bertha, the divorced wife of Philippe I., died there miserably in 1095. The fortifications of the town, partly due to Vauban, have for the most part been demolished.

The *Church of S. Saulve* is of many dates. A tomb under the tribune at the entrance is XIII. c., the font XII. c. The portal has lost its interest through restoration. In the sacristy is the ix. c. abbatial cross of S. Julienne de Pavilly. The *Hôtel Dieu*, dating from 1200, has been rebuilt (1857), only a porch of the xv. c. chapel having been preserved. The interior has good XVII. c. wood-carving. Montreuil-sur-Mer—which was the native

place of Le Fleur—is the M. sur M. of Victor Hugo in his *Misérables*.

1 k. N. of Montreuil is *Neuville-sous-Montreuil*, 1 k. E. of which is the *Chartreuse de Notre-Dame-des-Prés*, founded 1338. At the Revolution it was turned into a château and farm, but has been re-purchased by the Carthusians. Nothing, however, remains of the original abbey except the gateway. 5 k. N.W. of Montreuil, the discovery of Roman remains has led archaeologists to place the site of the ancient *Quentovic*.

24 k. *Maresquel*. Some ruins remain of a fortress where the Saxon Harold is said to have been imprisoned in 1065.

33 k. *Hesdin* (Hotel : *de France*). A prettily-situated little town on the Canche, the birthplace of the Abbé Prévost, author of *Manon Lescaut*. The great church is xvi. c., the Hôtel de Ville of 1629. The town was only founded by Charles V. in 1554, after the destruction of Vieil-Hesdin, the ancient Helenum (4 k.), by the Imperial army in 1553.

38 k. *Auchy-lès-Hesdin* has a XIII. c. church, with a portal of 1080. An ancient abbey is occupied as a cotton-mill.

61 k. *S. Pol-sur-Ternoise* (Hotels: *d'Angleterre*; *du Commerce*), said to have existed, as Tervana, at the time of the Roman occupation. The town was pillaged and burnt, 4,500 of its inhabitants massacred by the Imperialists in 1537. Nothing is left of its two castles but the foundations. The church is of 1682.

77 k. *Savy-Berlette*. The church is xv. c., with a XIV. c. tower.

80 k. *Aubigny*. The ancient abbey is now a château. 8 k. S. is the xv. c. church of *Avesnes-le-Comte*, with a richly-sculptured tribune and confessional.

89 k. *Maroeil*. The church contains the shrine of S. Bertille, and the *Fontaine de S. Bertille*, supposed to cure affections of the eyes. 3 k. N.W. is Mount S. Eloi (see chap. v.).

100 k. *Arras* (see chap. v.)]

80 k. *Verton*, the station for (5 k. W.) *Berck-sur-Mer*, where the town of Paris has established a maritime hospital, and the Rothschild family a hospital for poor

Jewish children. The line enters the Department of the Somme, where the farms are celebrated for the vast number of chickens they raise, before reaching—

97 k. *Rue* (Hotel: *des Voyageurs*). The long village street



HÔTEL DE VILLE, RUE.

leads to the *Hôtel de Ville*, which has a picturesque many-tourelled tower and flamboyant windows. A little further (r.) is the marvellously rich flamboyant *Chapelle du S. Esprit*, covered with saints in niches and sculpture of most intricate design, being only a remnant of the beautiful

church of S. Vulpy, wantonly destroyed in 1826. This remarkable chapel, begun XIII. c., was continued in the xv. c. with offerings from Louis XI., Isabeau de Portugal, and Philippe de Bourgogne, and finished in the XVI. c. The façade is adorned with statues, including Louis XI., Louis XII., Philippe de Bourgogne and his wife Isabeau, Pope Innocent VII. and Cardinal Jean Bertrandi. Above the tympanum of the door is represented the history of the miraculous crucifix, said to have been brought from Golgotha to Jaffa, and thence, on a vessel without sails or sailors, to have been carried hither (1100) by the waves; similar images being miraculously carried at the same time to Lucca and to Dives in Normandy. The chapel is entered by a passage from the l. of the modern church, and is separated from its ante-chapel by an exquisite open arch, with very characteristic statuettes of Louis XI. and his queen at the sides; endless quaint birds and beasts peep out of the wreathed work in low relief. The vaulted ceiling is a miracle of stone lace work, with the most beautiful pendants falling from the central roses. Altogether, Rue well deserves a visit—easily made from Abbeville—and is far too little known.

The plain of *Marquenterre* is crossed before reaching—
107 k. *Noyelles-sur-Mer*.

[A branch line, crossing a long bridge over the Somme, leads to (6 k.) *S. Valery-sur-Somme* (*Hotel: de France*). A long road, lined with trees, follows the Somme from the station to the town, which is divided into La Ville Haute and La Ferté or La Ville Basse. Between the two is the Courgain, or fishermen's quarter. The upper town retains two of its old gates, the *Porte de Nevers* (xv. c.) and the *Porte d'Eu* (xii. c.). The town originated in an

abbey, founded early in the vii. c., by S. Valery, or Walaric, a shepherd of Auvergne, who entered the great abbey of Luxeuil as gardener, and attracting the notice of the abbot S. Columban, was sent by him as a missionary to the mouth of the Somme. No place has been more often taken, retaken, and pillaged in war than S. Valery. The upper town, with its ancient gateways, has a very mediaeval aspect. The church of *S. Martin* is chiefly xv. c. Some xviii. c. buildings of the *Abbey* remain (outside the Porte Guillaume), with fragments of its church and cloisters. The difficult navigation of the port has hitherto prevented its extension. The promenade along the Somme, beyond the further part of the town, is a sea wall at high-tide, but during a great part of the day overlooks immense wastes of pink-grey mud, such as are to be seen in some parts of Holland. The sea recedes as much as three leagues. The modern *Chapelle de S. Valery*, at the end of the Rue de l'Abbaye, contains the tomb of the saint (622), and is covered with ex-votos, chiefly offered by sailors. The grassy boulevard on the S., called *Le Chemin Vert*, is said to have been the daily walk of the saint. A little W. is *Cap Cornu*, whence there is a wide view.

Harold the Saxon, shipwrecked on the coast near S. Valery, was imprisoned here for a time by Guy de Ponthieu, till he was rescued by Duke William and taken as an honoured guest to Eu. A rude tower, on the coast, still bears the name of Harold. Here also the fleet of William, having set out from Dives, waited for the south wind which should waft it to the English shore, whilst to obtain a favourable breeze the relics of S. Valery were carried by the abbot and monks in procession. On Wednesday, Sept. 27, 1066, the wind blew from the south, the troops were embarked, and the fleet left the harbour, headed by the *Mora*, which had been given to William by his faithful duchess, and which bore a huge lanthorn on its mast, and on its prow a golden boy, blowing an ivory horn in the direction of England. A zinc slab in an old buttressed warehouse in the centre of the harbour at La Ferté commemorates the embarkation.

Excursions may be made from S. Valery to (4 k) the *Bois de Bruyères*; (7 k.) the xvii. c. *Château d'Arrest*; (4 k.) the little port of *Le Hourdel*. 5 k. beyond Hourdel is *Cayeux-sur-Mer*, a small fishing town.]

[A line leads from Noyelles (12 k.) to the little port of *Le Crotoy* (Hotel: *du Casino*), on the N. of the mouth of the Somme, opposite S. Valery. The modern church retains an ancient fortified tower. There is a tradition that Jeanne Darc was imprisoned here before being taken to Rouen.]

107 k. *Port-le-Grand*. The church contains—behind the altar—the tomb of S. Honoré, eighth Bishop of Amiens, in vii. c. Four ancient gallic sepulchral mounds remain here, one of them known as *Martimont* (*Martis Mons*).

120 k. *Abbeville* (Hotels: *de la Tête de Boeuf*—good; a fine old house with tourelles; *de France*; *de Commerce*).

'For cheerful, unalloyed, unwearying pleasure, the getting in sight of Abbeville on a fine summer's afternoon, and rushing down the street to see S. Wulfran before the sun was off the towers, are things to cherish the past for—to the end.'—*Ruskin, 'Praeterita.'*

Abbeville (*Abbatis Villa*), an exceedingly picturesque and interesting old city though its chief buildings are flamboyant, was, in the ix. c., only a farm belonging to the great neighbouring abbey of S. Riquier. Under Hugues Capet it was surrounded by walls, and in the xii. c. it became the capital of Ponthieu, and acquired the title of *Abbeville la fidèle*. The town was part of the dowry which Eleanor of Castille brought to Edward I. of England, and Isabella, wife of Edward II., inhabited it, and collected at Abbeville the troops with which she made war upon her husband. After having driven out the English in 1340, Abbeville again fell under their yoke in 1360, becoming French again in 1477. In 1776 the countship of Ponthieu became an appanage of the Comte d'Artois, who preserved it till the Revolution.

Entering the town from the station by the *Porte S.*

Jean-des-Prés, the traveller will follow the Rue S. Jean-des-Prés and Rue S. Wulfran to the noble *Church of S. Wulfran*, begun 1488, and continued in the XVII. c., but never completed. The façade has three portals adorned with statues and crowned by gables, with an open gallery above them. Over that is a great window, with a second gallery above it, and, finally, the terminal gable with three great



S. WULFRAN, ABBEVILLE.

statues of the Virgin, S. Wulfran, and S. Nicolas. The two towers, pierced with two tiers of long double windows, rise a story higher, and are surmounted by an open balustrade. Amongst the statues of the principal portal is (r.) a colossal lion, dressed in a royal mantle sown with fleurs-de-lis, and bearing a standard with the same arms ; this is supposed to be emblematic of the union of France and England, realized

when 'Louis XII. was married here to Mary of England. The wooden doors are covered with well-preserved sculptures relating to the life of the Virgin, and were executed in 1550 at the expense of the merchant Gilles Amourette. The side walls of the nave, supported by buttresses and flying-buttresses, are surrounded by two galleries with open balustrades, one below the roof, the other above the vaulting of the chapels. At the angle of the N. transept is the leaning *Clocher de S. Firmin*.

In the interior, S. Wulfran is composed of a narrow nave, with side-aisles, and of a choir, built in the XVII. c., with unfinished vaulting. Amongst the arms in the bosses of the roof are those of Louis XII. and Anne de Bretagne. Under the windows of the nave runs a rich, shallow, flamboyant triforium. Behind the high-altar is a xv.c. painting of the Last Judgment. The chapel of *Notre-Dame des Merciers*, at the end of the r. aisle, has a beautiful stained window representing the Tree of Jesse. In other chapels are interesting xv. c. and xvi. c. sculptures. Against the wall of the l. aisle hangs a dried alligator, probably an ex-voto of a sailor.¹

Formerly Abbeville had thirteen parish churches, six monasteries, eight nunneries, and five hospitals; but now its buildings are much less important. There are a number of fine old houses in the streets around the cathedral, in the Rue de la Harangerie, etc.

From the Place du Marché, the Rue S. Gilles (containing the Hôtel de la Tête de Boeuf) leads to the r. Here we should turn r. (by the Café Français) to the Rue de la Tannerie, where No. 29 is the *Maison de François I.*, which

¹ As at S. Bertrand de Comminges.

he inhabited when he came to Abbeville in 1527, to league with Cardinal Wolsey against Charles V. It is one of the most exquisite old timber houses in France. An artist will not fail to draw the courtyard: the little door given in the woodcut is especially delicate and graceful.



MAISON DE FRANCOIS I., ABBEVILLE.

The Rue S. Gilles leads to the church of *S. Gilles*, rebuilt in 1485. The façade is very rich flamboyant. The central portal bears the statue of S. Gilles, the hermit of the Rhône, with the hind upon whose milk he lived. The interior,

which has good wooden vaulting, has been spoilt by polychrome. Following the rampart behind the church to l., as far as the opening in the walls near the site of one of the principal gates, and turning down the Chaussée du Bois, the short Rue du S. Esprit leads (r.) to the xv. c. church of *S. Sépulcre*, frequented for pilgrimages to Notre Dame de Guadeloupe. In a chapel opening from the l. aisle is a beautiful flamboyant S. Sépulcre and a very curious altar, with a relief representing crusaders kneeling around the dead Christ. Returning to the Chausée du Bois, we find on the r. the Place S. Pierre, with a *statue of the composer Lesueur* by Rochet, 1852; a little further is the Rue de l'Hôtel de Ville, where the *Hôtel de Ville* retains (in the court) a great tower of the original building of 1209. Near two flamboyant portals, a modern relief represents the citizen Ringois refusing to submit to Edward III., rather than which he threw himself from the walls of Dover Castle. In the Rue Barbefust are mutilated buildings of XIII. c., and in the Rue de l'Hôtel Dieu the curious XIV. c. and XV. c. edifice, used as the post office. The *Musée Boucher de Perthes* is a collection bequeathed to the town by the antiquary of the name in 1868, and contained in the house which he inhabited: it has a few tolerable pictures. 3 k. from the town is the hill called *Mont de Caubert*. The church of *Moyenneville* (3½ k.) is an interesting building of XV. c. and XVI. c.

'At Abbeville I saw that art (of its local kind), religion, and present human life, were yet in perfect harmony. There were no dead six days and dismal seventh in those sculptured churches; there was no beadle to lock me out of them, or pew-shutter to shut me in. I might haunt them, fancying myself a ghost; peep

round their pillars, like Rob Roy ; kneel in them, and scandalise nobody ; draw in them, and disturb none. Outside, the faithful old town gathered itself, and nestled under their buttresses like a brood beneath the mother's wings ; the quiet, uninjurious aristocracy of the newer town opened into silent streets, between self-possessed and hidden dignities of dwelling, each with its courtyard and richly-trellised garden. The commercial square, with the main street of traverse, consisted of uncompetitive shops, such as were needful, of the native wares ; cloth and hosiery spun, woven, and knitted within the walls ; cheese of neighbouring Neuchâtel, fruit of their own gardens, bread from the fields above the green coteaux ; meat of their herds, untainted by American tin ; smith's work of sufficient scythe and ploughshare, hammered on the open anvil ; groceries dainty, the coffee generally roasting odoriferously in the street before the door ; for the modistes—well, perhaps a bonnet or two from Paris, the rest, wholesome dress for peasant and dame of Ponthieu. Above the prosperous, serenely busy and beneficent shop, the old dwelling-house of its ancestral masters ; pleasantly carved, proudly roofed, keeping its place, and order, and recognised function, unfailing, unenlarging, for centuries. Round all, the breezy ramparts, with their long waving avenues ; through all, in variously circuiting cleanliness and sweetness of navigable river and active mill-stream, the green chalk-water of the Somme.'—Ruskin, '*Praeterita*'.

An interesting and delightful excursion may be made for the day from Abbeville (12 k. E.) to S. Riquier and (19 k.) Crécy (carriage 12 fr.). The road passes the hamlet of *Heure*, where the romanesque church has been for centuries a place of pilgrimage. The little town of S. *Riquier* (with a station on the line to Béthune) is said to have been founded in 495 by Ragnacaire, King of Cambrai, killed by Clovis. Its original name was Centulla (Centulla of the hundred towers) ; but in the iv. c. S. *Riquier*, son of Alcaire, Comte de Ponthieu, after being converted to Christianity by two Irish priests to whom he had given hospitality, founded in his native town the monastery which bears his name, and which soon became celebrated. Dagobert, and many succeeding kings, richly endowed it, and the annual offerings at the tomb of the founder amounted to 2,000,000 fr.

Charlemagne, who frequently held his court here, bestowed Centulla upon the afterwards canonised Angilbert, who had married his daughter Bertha, and who became a monk in the abbey, his wife at the same time taking the veil. The magnificent buildings which he erected enclosed three churches, and were inhabited by three hundred monks and one hundred scholars, amongst whom royal children were often included. S. Riquier himself was of royal descent ; the seventh abbot, S. Angilbert, had married Bertha, second daughter of Charle-



S. RIQUIER.

magne, who became a Benedictine nun ; Louis, the eleventh abbot, was cousin of Charles le Téméraire ; the twelfth abbot was son of S. Angilbert, and cousin of Charlemagne ; the thirteenth was Raoul, brother of the Empress Judith ; the sixteenth Carloman, son of Charles le Chauve. In 981, Arnoult, Comte de Flandre, carried off the relics of S. Riquier, with those of S. Valery, to his abbey of S. Bertin at S. Omer ; but Hugues Capet compelled him to restore them. In 1134, the town and abbey were burnt by the Comte de S. Pol, and they were again burnt in the xv. c., after which the building of the

abbey was re-commenced in 1437. In 1536, the inhabitants, headed by a woman named Becquétoille, successfully defended the town against the English, but in 1544, it was taken and burnt by them. After this the place never recovered, and the greater part of the abbey-buildings perished by a fire in 1719.

The *Church of S. Riquier*, now parochial, will be considered magnificent or mean as it is looked at from the W. or the E. It is of the end of the xv.c. and of the xvi.c. Louis XII. and François I. appear amongst the statues of the central W. portal, which is under the tower; in the tympanum is a Tree of Jesse.



LE BEFFROI DE S. RIQUIER.

Between the windows stands S. Michael, with Adam and Eve on one side, Moses and David on the other. One of the tourelles terminates in a colossal stone fleur-de-lis. Of the two side portals, the sculptures on the r. relate to the life of the Virgin, those on the l. to SS. Anthony and Roch.

The plan of the church is a Latin cross, consisting of a nave with side-aisles prolonged around the choir, transepts, and eleven chapels radiating round the sanctuary. The first bays of the r. aisle have very rich pendants. The capitals are covered with sculpture of foliage and quaint figures and animals. A

gallery runs above the windows of the nave and choir, of which the splendid glass perished in the fire of 1719. Under the organ are colossal statues of SS. Christopher and James the Great. The chapels which encircle the choir contain statues from the earlier church. On the high-altar is a reliquary containing the head of S. Riquier, and, above it, a crucifix by Girardin. The l. aisle has the xvi. c. font. Five of the pictures are by *Antoine Coypel*.



THE MILL OF CRÉCY.

In the xviii. c. buildings of the abbey, *Le Petit Séminaire* is established. The *Beffroi* of S. Riquier is xiii. c. or xiv. c.

La Fontaine de Mis-en-Deuil is so called because the women of S. Riquier were occupied in washing there when they heard of the massacre of their husbands in one of the wars of the middle-ages.

Crécy en Ponthieu is a desolate village in the corn lands. Its xv. c. and xvi. c. church has a heavy tower, and it contains pictures from the abbey of Dommartin. An old cross has a brick pedestal of the xii. c. To the N.E. of Crécy was fought,

Aug. 20, 1346, the famous battle, watched by Edward III. of England from the summit of the stone windmill, which still exists.

'There is no man, unless he had been present, that can imagine, or describe truly, the confusion of that day, especially the bad arrangement and disorder of the French, whose troops were innumerable . . . The English, who were drawn up in three divisions, and seated on the ground, upon seeing their enemies advance, rose undauntedly and fell into their ranks. That of the (Black) Prince was the first to form, their archers being arranged like a portcullis or harrow, with the men-at-arms in the rear. The earls of Northampton and Arundel, who commanded the second division, had posted themselves in good order on the wing of the Prince, to succour him, if needful.

'You must know that these kings, earls, barons, and lords of France, did not advance in any regular order, but one after the other, or as seemed good to themselves. When the King of France first saw the English, his blood boiled, and he cried, "Order forward the Genoese and begin the battle, in the name of God and S. Denis." The Genoese crossbowmen were fifteen thousand in number, but they were already tired out, having marched six leagues that day completely armed and carrying their cross-bows. Therefore, they announced to the Constable that they were quite unfit for any great exploits that day. But when the Comte d'Alençon heard them, he said, "See the result of employing rascals like these; they want to desert whenever one needs them." Meanwhile a heavy rain was falling, accompanied by thunder and darkness, and before the rain a great flight of crows hovered over the army, cawing loudly. It cleared afterwards, and the sun shone brightly, but the French had it in their faces and the English at their backs. The Genoese, having arranged themselves in some kind of order, now approached the English, and set up a loud shout, which was intended to terrify them; but they remained unmoved, and paid no attention to it. Shouting a second time, the Genoese advanced a little, but the English never moved. They shouted a third time, and, presenting their cross-bows, began to shoot. Then the English archers advanced a single step, and shot their arrows with such force and quick-

ness, that it was like a storm of snow. As soon as the Genoese felt those arrows, which pierced their arms and heads and through their armour, some cut the strings of their cross-bows, others flung them on the ground, and all turned and fled in panic. The French had a large body of horsemen, richly equipped, to support the Genoese; and as soon as the King of France saw their retreat he called out, "Kill me those scoundrels, who are only blocking up the way unreasonably." Then you might have seen the men-at-arms laying about them and killing all they could of those runaways.

'The English continued to take aim forcibly and vigorously. Some of their arrows fell amongst the horsemen, who were heavily armed, and, killing and wounding many, made their horses rear and fall amongst the Genoese, which wrought inextricable confusion amongst them. Amongst the English army were many foot soldiers from Cornwall and Wales, who were provided with large knives; and these, advancing through the ranks of men-at-arms and archers, who made way for them to pass, now attacked the French, and, falling upon them—barons knights, and squires—slew many; at which the King of England was afterwards much exasperated. Then was the brave King of Bohemia slain. He was Charles de Luxembourg, being son to the gallant king and emperor Henri de Luxembourg. When he heard the word of battle given, he asked where his son, the lord Charles, might be. His attendants replied that they did not know, but believed that he was fighting. The king then said, "You are all my people, gentlemen, and my friends and brethren-in-arms this day; therefore, since I am blind, I beseech you to lead me so far into the battle that I may at least strike one blow with my sword." The knights answered that they would lead him forward at once; and that they might not be separated from him in the crush, they tied the reins of their horses to his, and, placing the king at their head, led him towards the enemy, that he might have his desire. The lord Charles of Bohemia, who had already given his signature as King of Germany, and bore those arms, had come well prepared to the engagement; but when he saw that it was turning out ill for the French, departed. But the king, his father, rode in amongst the enemy, and made good use of his sword, for he and his companions fought most valiantly.

They advanced so far, however, that they were all slain ; and they were all found the next morning lying upon the ground, with their horses tied together.

'The Comte d'Alençon advanced in regular order upon the English, to fight with them ; as did the Comte de Flandre, in another place. These two lords, with their troops, coasting, as it were, the archers, came to the prince's battalion, with whom they fought valiantly for a long time. The King of France was eager to march to the spot where he saw their banners wave, but the hedge of archers hindered him. . . . The battle was very murderous and cruel, and many gallant deeds of arms were performed which have never been known. The Comte d'Alençon



THE KING OF BOHEMIA'S CROSS, CRÉCY.

and the Comte de Flandre fought lustily under their banners, and with their own people ; but they were unable to stem the force of the English, and they fell on the field, with many knights and squires who followed them. The Comte de Blois, nephew to the King of France, and the Duc de Lorraine, his brother-in-law, with their followers, made a gallant defence ; but a troop of English and Welsh surrounded them, and they were slain, with many others. Later, after vespers, not more than sixty men, all included, remained around the King of France. Sir John de Hainault, who was amongst these, and had already remounted the king, whose horse had been killed under him by an arrow, now said, "Sire, escape whilst you can, and cease to expose

yourself; for if this battle is lost, you may still be successful in another." Then he took the bridle of the king's horse, and led him off by force. . . . But this Saturday the English never quitted their ranks in pursuit of anyone, remaining on the field and guarding their position against all who attacked it. The battle was ended at the hour of vespers.'—*Froissart's Chronicles*.

The blood spilt on Saturday, Aug. 26, was for the most part that of the French nobility. The people had their turn the next day, when two battalions, caught in a thick fog, were surrounded by the English, and more than seven thousand common soldiers were cut to pieces. Altogether eleven princes, eighty bannerets, twelve hundred simple knights, and about thirty thousand men 'of other kinds' fell upon the field of Crécy.

'L'immense malheur de Créci ne fit qu'en préparer un plus grand: l'Anglais s'établit en France.'—*Michelet*.

The field of Crécy is now covered in summer with waving corn, but its aspect can have changed little since the battle was fought. The little hollow, called *La Vallée des Clercs*, still exists, which Edward III. used as a kind of camp, and close to which the soldiers slain in battle were buried on the field in trenches still visible. The *Mill Tower* still stands from which the English king is said to have watched the battle. A battered, weather-beaten *Cross* still marks the spot where the blind king of Bohemia fell fighting so bravely¹; and one may visit *Crécy-Grange* (1 k. N.), where the monks of Valloires received and tended the wounded.

7 k. N. of Crécy is *Dompierre-sur-Authie*, with a curious old fortress, turned into a farm. 2 k. further N. is *Tortefontaine*, where the church contains a beautiful xv. c. S. Sépulcre from the Abbey of *Dommartin*, the ruins of which are to be seen 1 k. W. (7 k. direct from Crécy)—including those of a vast church, and xv. c. chapel, with XIII. c. monuments.

12 k. N.W. of Crécy is the *Abbaye de Valloires*, founded by Guy de Ponthieu, in 1137. Often destroyed and rebuilt, it is now once more occupied. The XIII. c. chapel contains, with others, the tombs of Guy de Ponthieu and his wife. A number of knights, killed at Crécy, repose in the burial-ground.

¹ He was buried in the Abbaye de Valloires, whence his remains were removed to the cathedral of Luxembourg.

[A line runs N.W. through featureless country from Abbeville to Tréport, passing on to (10 k.) *Miannay*, with a xv. c. church (tomb of a knight), and château turned into a farmhouse.

35 k. *Eu* (Hotel: *du Cygne*) is seen, crowned by its noble church, under the hill side. There was a town here in Gallo-Roman times. From 996 to 1350 the place belonged to the Norman princes and houses of Lusignan and Brienne. Charles VII. made it give a title to Charles d'Artois, which was considered to be that of the first peerage in France, and which descended through females as well as males. After passing



EU.

through the families of Bourgogne-Nevers and Clèves, Catherine de Clèves brought it to the house of Lorraine. It was bought by Mlle. de Montpensier, who gave it up to the Duc de Maine, from whom it was inherited by his nephew, the Duc de Penthièvre, who inhabited the château till 1789. The domain was sequestered at the Revolution, but given back by Louis XVIII., in 1814, to the Dowager Duchesse d'Orléans (as representing her father, the Duc de Penthièvre), who transmitted it to her son, afterwards King Louis-Philippe. It was alienated under Louis Napoléon, in 1852, but restored by the National Assembly to the Comte de Paris, who, till his second exile, made it his principal residence,

and gave employment to hundreds of labourers in reclaiming marshlands, and carrying out every modern agricultural improvement.

The *Château* occupies the site of a very ancient fortress, where Rollo of Normandy was wounded in defending the place against King Raoul. There Harold, shipwrecked on the coast of Ponthieu, became the guest of William, and was betrothed to one of his daughters. Jeanne Darc is said to have been shut up in one of its towers on her way from Crotoy to Rouen. The old castle was burnt in 1475, and the existing château was begun in 1578 by Henri de Guise—le Balafré. Only the r. wing and the buildings towards the Bresle were finished when Mlle. de Montpensier took possession in 1661. She often resided in the château, and received and quarrelled with M. de Lauzun there.

‘La Comtesse de Fiesque fit le raccommodement : Mademoiselle parut au bout d'une galerie : il était à l'autre bout, et il fit toute la longueur sur ses genoux jusqu'aux pieds de Mademoiselle. Ces scènes, plus ou moins fortes, recommencèrent souvent dans les suites. Il se lassa d'être battu, et à son tour battit bel et bien Mademoiselle, et cela arriva plusieurs fois, tant qu'à la fin, lassés l'un de l'autre, ils se brouillèrent une bonne fois pour toutes, et ne se revirent jamais. On ne se doutait pas qu'ils ne se fussent mariés en secret.’—S. Simon, ‘Mémoires.’

The park and the terraces by Le Nôtre were due to Mademoiselle. A little château, built by her, was destroyed in 1795. A group of beeches is called *Les Guisards*, because four hundred years ago the Guises met there in council. When Louis-Philippe, then Duc d'Orléans, had taken possession (1821), the château was entirely restored, and numerous offices added. After this it became the favourite residence of Louis-Philippe, who twice received here a visit from Queen Victoria. The château is handsome, though not remarkable architecturally, but the grounds have much beauty.

The beautiful *Church of S. Laurent* (Laurence O'Toole), built 1186—1230, rises near the Place du Château. It replaces an old collegiate church in which William the Conqueror was married to Matilda of Flanders, in 1050. From the XII. c. till 1791, the church belonged to an abbey in which S. Laurent, Archbishop of Dublin, died in 1181. The exterior is gradually losing all

character by over-restoration, but the effect of the E. end, raised high above the street, with its triple row of pinacled buttresses, is very fine. At the W. end are three portals, of which the central has six slender detached marble columns. The N. transept has a great rose window of XII. c.

The lofty interior is exceedingly beautiful. The wide, central nave has narrow side aisles which rise to the whole height of the graceful triforium, but in the transepts and choir the side aisles are lower. The choir was formerly surrounded by thirty magnificent canopied tombs of the princes and princesses of the house of Eu; the canopies were all destroyed at the Revolution, and the effigies much mutilated. Only ten (in the crypt) have been partially restored. Some remains of the slab tombs are still to be seen, and the beautiful arcade of the clôture still exists, through which pilgrims venerated the relics of Laurence O'Toole, whose shrine is above the high altar. An exquisite door on the r. of the ambulatory is the entrance to a chapel containing a magnificent XIV. c. S. Sépulcre—once gilt and coloured—with a rich XVI. c. canopy. Opposite, is a fine head from a XIV. c. *Ecce Homo* destroyed in the Revolution. In the choir are two black marble columns to Catherine de Clèves, and the Prince de Dombes, son of the Duc du Maine; and two grey and pink marble columns to the saintly Duc de Penthievre and his daughter.

The sacristan admits to the crypt, restored by Louis-Philippe to receive the remains of the monuments of his ancestors. Ten effigies are placed on modern sarcophagi. Nearest the door is S. Laurent (XIII. c.), then, but not in their order, Jean d'Artois (1386), and his wife Isabeau de Mélun (a very noble figure, 1389), an infant Charles d'Artois (1368), Philippe d'Artois (1397), and his daughter Isabelle; Charles d'Artois, his little brother, and his wives, Johanne de Saveuse (1448), and Hélène de Mélun (1472). One of the marble effigies is covered with bronze fleur-de-lis. In the midst is the black marble tomb of the Duc d'Aumale and the Prince de Dombes, sons of the Duc du Maine.

'In Isabelle d'Artois, who died young, in 1379, the earlier conventional mode of representation prevails in the feebly designed eyes; on the other hand, the figure of her father, Jean d'Artois (*ob.* 1386), though similarly hard in execution, is much more individual in form, although the full mail armour (like that of

German knights) has led to a stiff and formal attitude. Her mother Isabelle de Mélun also (*ob.* 1389) is far more advanced in style, and has a portrait-like character. On the other hand, the figure of Philippe d'Artois (*ob.* 1397), with its stiff bearing, has a countenance which wavers between the usual conventional features, and the effort after individual delineation.'—*Lübke*.

The *Chapelle du Collège*, formerly the church of the Jesuits, was founded by Catherine de Clèves, in 1622, and finished in 1624. It is a quaint specimen, in brick and stone, of the Greco-Roman architecture of the time of Louis XIII. On either side the altar are the magnificent tombs of Henri de Guise le Balafré, murdered at Blois, and his wife Catherine de Clèves. They are represented twice, reclining, and above upon their knees. The buildings of the college are entered by a picturesque porch. There are still two hundred students here.

Remains of the ancient ramparts exist, probably of the XIII. c.

On the high plateau to N. of the town beyond the railway is the *Chapelle S. Laurent*, of 1698, built at the point where Laurence, Archbishop of Dublin, rested, when he came to France to implore the protection of Henry II. of England for the Irish. Pleasant excursions may be made in the forest of Eu.

38 k. *Le Tréport* (Hotels: *de la Plage*; *de l'Europe*; *de France*). A very dull little town, but one of the prettiest of the French marine bathing-places, situated at the mouth of the Bresle, between two abrupt chalk cliffs. It is the port where Robert Courte-Heuse set sail to attack Henry I., of England, and is now a fashionable bathing-place. The XVI. c. *Church of S. Jacques* is approached from the port by a steep ascent, and has a very rich portal, and a nave remarkable for the pendants of its vaulting. From the roof of the choir used to hang a silver ship, an ex-voto promised by Queen Marie-Amélie on the departure of the Prince de Joinville for Vera Cruz, in 1838. At the top of the street, behind the church, a house which serves as a presbytery is richly sculptured. At the foot of the same street is an admirable stone cross of 1618.

1 k. E. of Tréport is the bathing-place of *Mers* (Hotels: *de l'Europe*; *de la Plage*).]

[The line from Abbeville to (93 k.) Béthune passes:—

12 k. S. Riquier (see p. 48).

31 k. *Auxi-le-Château*. The town takes its name from a castle built in the XII. c. by Philippe d'Alsace, Comte de Flandre, of which little remains but the outer walls. The *Church*, of 1516, has been much altered. A fresco in the r. aisle represents Guillain Dubus, governor of Auxi, with his wife, a pope, a cardinal, and others. The principal choir window is of 1533, the pulpit of 1681. The *Maison de Ville* is of XVI. c. and is flanked by tourelles; over the principal entrance is the ancient *Salle du Bailliage*.]



TRÉPORT.

129 k. *Pont-Rémy*. The château, which was unsuccessfully attacked by Edward III. after the battle of Crécy, is still inhabited; the older parts are of XIV. c. and XV. c. 1 k. r. of the station is the Roman camp of *Liercourt*. The church of *Fontaine-sur-Somme*, with a beautiful crocketed spire, is soon passed on the r. of the railway.

138 k. *Longpré*. The village of *Longpré-les-Corps-Saints* (1 k. r.) owes its name to relics sent from the Holy Land by Aléaume de Fontaines, during the third crusade. Only the

crypt and a sculptured portal remain from the *Collegiate Church*, founded 1190. In the crypt is a colossal statue of Aléaume. The tower and spire of the present church are of 1700. 4 k. distant is the Roman camp of *Étoile*. The poplars between the peat beds in this district are favourite subjects with French artists—in the pink of spring, the grey-green of summer, the rich yellow and red of autumn.

[A line branches off N.E. from Longpré to (58 k.) Tréport by :—

7 k. *Airaines*. The xv. c. church of *S. Denis* has brilliant stained glass. The more ancient *Notre Dame de l'Abbaye* has a xi. c. font. There were formerly two castles here; of one the ancient gateway remains.

10 k. *Allery*. The fine xv. c. and xvi. c. church has good xvi. c. glass.

14 k. *Wiry-au-Mont*. The church has a sculptured cornice and curious sepulchral inscription. The church of *Mérélessart* (1½ k. r.) has a curious xvi. c. relief of the Nativity.

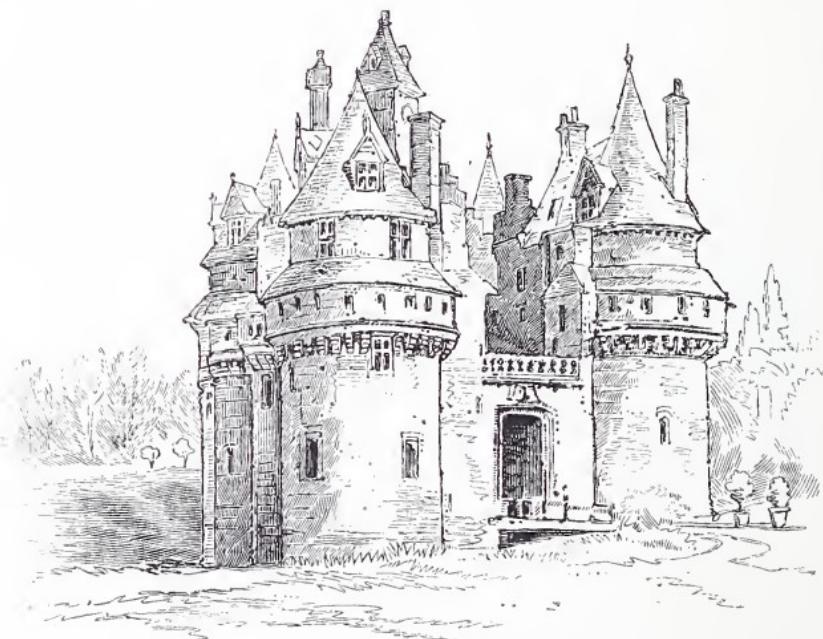
20 k. *Oisemont* (a little inn near station). The xvii. c. and xviii. c. church has a romanesque portal. R. of the station, at a cross roads, is a very old stone cross, with a metal crucifix of xi. c.

4½ k. l. on the way to Senarpont, across open corn-lands, rises the beautiful old *Château de Rambures* (Marquis de Fontenilles), standing near the road in a deep dry moat, crossed on two sides by drawbridges. It is a great quadrangular mass, of brick and stone, infinitely picturesque, with four round towers at the corners, crowned by pyramidal roofs, with richly decorated dormers and giroflés. There is a slender central tower. Beneath the building are vast subterranean chambers, capable of containing a large garrison, stables, and storehouses, besides prisons. The dwelling apartments communicate by a number of secret passages, and there are many hiding-places in the thickness of the wall. The dining room has a curious vaulted roof, and windows with exceedingly deep embrasures. There is a gallery of portraits of the family of Rambures, one of the most ancient

in Picardy. The greater part of the fortress is XIV. c. and XV. c., but its substructions are XIII. c.

23 k. *Martainville*. The church (1 k. l.) has a choir of XV. c. to XVI. c., and contains a fine XVI. c. bas-relief of the burial of Christ. The line passes (r.) the mounds which were the site of the fortress of *Vismes-au-Mont*, before reaching—

32 k. *Maisnières*, on the Vimeuse. The XVI. c. church of *Tilloy-Floriville* ($2\frac{1}{2}$ k. l.) contains a XVI. c. good font, and remains of glass.



CHÂTEAU DE RAMBURES.

40 k. *Gamaches*, where the line joins that from Paris to Tréport.]

151 k. *Picquigny* (Hotel: *de Commerce*—primitive, but clean and reasonable, suitable for artists), where Guillaume Long-Epée, Duke of Normandy, was assassinated in the X. c., and where Louis XI. and Edward IV. of England held a conference through a wooden trellis-work, ‘like that of a

lion's cage,'¹ on a bridge over the Somme. This little town, much frequented by artists of the Corot school, should be seen in autumn, when the heavy foliage takes a golden and crimson colouring, but it has also a charm in the season



PICQUIGNY.

of lilacs and apple-blossom. A few minutes' walk across two bridges over the Somme, and through the town, which has several picturesque houses adorned with rude sculpture, leads to the nearest of a little group of hillocks, occupied by

¹ Comines.

the remains of the *Château* which Gabrielle d'Estrées inhabited whilst Henri IV. was besieging Amiens, and which retains its old gates. On the W. is the Porte du Gard, between two towers ; the principal entrance has a double gate. On passing the second gate, we find the portions of the building in best preservation to be the kitchen, of 1583, two towers, the cellars, and part of the subterranean passages leading to the Somme. The dwelling rooms, where Mdme de Sévigné stayed in 1689, are in complete ruin. Nestling in the green enclosure of the castle is the ancient collegiate *Church of S. Martin*, which has a xv. c. choir and a XIII. c. nave. In the cemetery, which occupies the adjoining hill, is the tower of the old disused church of *S. Jean*. At the entrance of the Rue des Chanoines a monument marks the spot where S. Firmin first preached Christianity.

3 k., on the r. bank of the Somme (passing *Tirancourt*, which has a gothic stone cross), is the well-preserved *Roman Camp of Tirancourt*, known as *Le Grand Fort* by the natives.

165 k. *Amiens* (Hotel : *du Rhin*—best and excellent, but very dear ; *d'Angleterre* ; *Saisset-Dubois*). The capital of the ancient province of Picardy, and of the present Département de la Somme, was known as *Samarobriva* (Bridge over the Somme) at the time of the Roman invasion. In recent times the name of Amiens has been connected with the peace of 1802, between France and England. The first bishop of Amiens was S. Firmin the Martyr (beheaded by the Roman magistrate Sebastianus Valerius), to whom the third bishop, S. Firmin the Confessor, built the first cathedral. The early church, devastated by repeated invasions of the Normans, was totally destroyed by fire in 1218. The present glorious cathedral of Notre Dame was

begun by Évrard de Fouilloy (forty-fifth bishop) in 1220, from plans of Robert de Luzarches. The first designs were enormous, but want of funds caused their restriction in 1238. Under the next bishop, Geoffroi d'Eu, Thomas and Regnaud de Cormont succeeded to the direction of the works, which were not finished till the end of the XIII. c. The upper part of the towers and the façade were not completed till the XV. c.; the chapels of the nave were added in XIV. c. The present spire of 1529 replaces one of 1240, which was destroyed by lightning. It is difficult to realize that it is higher than that of Salisbury, being 422 feet above the pavement, as the gigantic roof reduces it to such insignificance that it is wholly inadequate to relieve the monotonous outline which is a characteristic of this cathedral externally. The whole building has undergone restoration of late years, under Viollet le Duc.

'C'est le type le plus complet et le plus pur du treizième siècle.'—*Henri Martin.*

The cathedral of Amiens is the largest church in the world except S. Peter's at Rome, S. Sophia at Constantinople, and the cathedral of Cologne. It is difficult to obtain any good general external view. The magnificent W. façade is preceded by a parvis, which supplies the difference in level between the E. and W. ends of the building. Here, the central *Porch of Le Beau Dieu d'Amiens* takes its name from the figure of Christ on its central pillar, which, at the time of its erection, was 'beyond all that had then been reached of sculptured tenderness.'¹

'Le type de la tête du *Dieu* d'Amiens mérite toute l'attention des statuaires. Cette sculpture est traitée comme le sont les

¹ Ruskin.

têtes grecques dites éginétiques : même simplicité de modèle, même pureté de contours, même exécution large et fine à la fois. . . . Cette tête est d'autant plus remarquable que toutes celles appartenant aux statues d'Apôtres qui l'avoisinent, et qui ont été exécutées au même temps, sont loin de présenter cette noblesse divine. Ce sont des hommes, des portraits même, dans la plupart desquels on retrouve le type picard.'—*Viollet le Duc*.

To the r. and l. of the stylobate are medallions representing the Virtues and Vices ; the Arts and Trades practised at Amiens at the time of the building of the church ; and even two allegorical fables¹ (the fox and the crow, the wolf and the crane). On the jambs of the portal are the wise and foolish virgins : the Last Judgment is represented in the tympanum. At the angles of the porches are the prophets.

'Note that the Apostles are all tranquil, nearly all with books, some with crosses, but all with the same message,—“Peace be to this house. And if the Son of Peace be there,” etc. But the Prophets—all seeking, or wistful, or tormented, or wondering, or praying, except only Daniel. The *most* tormented is Isaiah ; spiritually sawn asunder. No scene of his martyrdom below, but his seeing the Lord in His temple, and yet feeling he had unclean lips. Jeremiah also carries his cross—but more serenely.'—*Ruskin, 'The Bible of Amiens.'*

The (r.) *Porch of the Virgin* has, on its central pillar, a figure of the Virgin, simple and admirable in drapery, crushing a human-headed monster with her foot. Below are Adam and Eve and their expulsion from Paradise. The great side statues represent the Annunciation, the Visitation, the Presentation in the Temple, the Queen of Sheba, Solomon, the Magi, etc. In the tympanum are the Burial,

¹ For wonderful meaning and intricate intention in these sculptures see 'The Bible of Amiens,' in the *Our Fathers have told us* of Ruskin.

Assumption, and Coronation of the Virgin ; the medallions contain different incidents of her life.

The (l.) *Porch of S. Firmin*, the first missionary to Amiens, bears his statue—a simple, admirable figure—trampling on idolatry. Round him are saints, who have been bishops of Amiens, or lived in the province. On l. (S.), S. Firmin, S. Domice, S. Honré, S. Salve, S. Quentin, S. Gentien ; on r. (N.), S. Geoffroy, an angel, S. Fuscien, S. Victoric, an angel, S. Ulpha. In the tympanum is represented the Discovery and glorification of the relics of S. Firmin.

'The other saints in this porch are all in like manner provincial, and, as it were, personal friends of the Amienois ; and under them, the quatrefoils represent the pleasant order of the guarded and hallowed year,—the zodiacal signs above, and labours of the months below ; little differing from the constant representations of them, except in the May.'—*Ruskin*.

Under the open arches of the porches, which are surmounted by gabled frontals, is delicate lace-work of the xiv. c. On the summit of the principal frontal S. Michael is represented conquering the dragon. The ironwork of the doors is XIII. c. and XIV. c. Above the porches is a gallery corresponding with the triforium of the interior. It is divided into three parts by the finials of the second story of the buttresses. This first gallery is surmounted by a series of arches containing statues of twenty-two kings of Juda, ancestors of the Virgin. Then comes a magnificent rose-window (XIII. c. and XIV. c.), and above it the *Galerie des Sonneurs*, uniting the two towers, and hiding the gable of the nave. According to the original plan, each tower

was to have been surmounted by a spire, but this was given up in 1240.

At the base of the S. tower is the *Portail de S. Christophe*, which takes its name from the colossal statue which leans against the chapel of the same name, on the r. of the door. The portal of the S. transept—*Portail de S. Honoré* or *de la Vierge dorée*, owes its second name to a colossal statue of the Virgin mother, gilt at the expense of a private individual in 1705. At the sides are great statues of angels and of the sainted priests of the diocese, executed in 1258, but with the characteristics of an earlier time. In the tympanum are the Discovery of the relics of SS. Fuscien, Victoric, and Gratien, and their Exaltation by S. Honoré. In the centre of the vault is a Crucifix between the Virgin and S. John, and around are bands of angels, confessors, martyrs, etc. The rose-window above presents a wheel of Fortune. On the summit of the gable is a statue of S. Honoré.

‘C'est le Christ qui se tient au grand portail, le plus beau Christ qu'ait enfanté la statuaire du moyen âge ; il appelle les fidèles de la main et leur ouvre le porche et les profondes perspectives de la nef. Mais, si vous vous présentez au portail sud, une charmante Vierge couronnée vous introduit soudain en souriant au milieu des splendeurs du choeur, sous les voûtes qui montent jusqu'au ciel, parmi les roses des vitraux, ruisselantes de lumière. On dirait que l'art a voulu symboliser la sagesse menant l'homme à Dieu par les épreuves graduelles de l'intelligence, et l'amour l'y jetant d'un seul élan.’—*Henri Martin, ‘Hist. de France.’*

The *Porch of the North Transept* has a statue which represents either S. Firmin the Confessor or S. Honoré. This side of the cathedral is simpler than the other, but is

adorned with beautiful statues of the founders and patrons of the adjoining chapels, or of the sovereigns in whose reign they were built.

The choir was originally encircled by a XIV. c. cloister, on the S. of which stood the still-existing *Chapelle Macabre* or *des Machabées*, now occupied by the sacristy. A portion of the cloister on the N. has been rebuilt to unite the cathedral with the Salle des Conférences at the Évêché. To the N. of the chevet is the *Chapelle des Catéchismes*.

The *Interior* of the cathedral is a Latin cross, 442 ft. in length, and is composed of a triple nave with side-chapels, a large transept with side-aisles, a choir with its ambulatory, and seven apsidal chapels round the sanctuary.

'The mind is filled and elevated by the enormous height of the building (140 feet), its lofty and many-coloured clerestory, its grand proportions, its noble simplicity. The proportion of height to breadth is almost double that to which we are accustomed in English cathedrals; the lofty, solid piers, which bear up this height, are far more massive in their plan than the light and graceful clusters of our English churches, each of them being a cylinder with four engaged columns. The polygonal E. apse is a feature which we seldom see, and nowhere so exhibited, and on such a scale; and the peculiar French arrangement which puts the walls at the outside edge of the buttresses, and thus forms interior chapels all round, in addition to the aisles, gives a vast multiplicity of perspective below, which fills out the idea produced by the gigantic height of the centre. Such terms will not be considered extravagant when it is recollected that the roof is half as high again as the roof of Westminster Abbey.'

Whewell.

The height of this cathedral is only surpassed in France by that of Beauvais. The vast arches rise to nearly half this height. Then comes a beautiful band of foliage, surmounted by the triforium, above which magnificent windows

occupy the whole upper surface of the walls, the windows being only separated by slender columns rising from the larger pillars. Before the construction of the lateral chapels of the nave in the xiv. c., the side aisles also showed great lines of windows, which gave unusual lightness to the building. The greater part of the stained glass perished in the xviii. c., and the building is therefore still too light. One hundred and twenty-six pillars sustain the vaulting of the nave, transepts, and aisles.

At the entrance of the nave, between the pillars, are the brass tombs of the two great bishops who were the principal founders of the church, and which are the only important metal tombs left in France. On the r. is Évrard de Fouilloy (1223), on the l. Geoffroi d'Eu (1236). In each, the reposing figure is enclosed in a niche, with a sloping, pointed arch, supported by six lions. At their feet are winged dragons. In the latter, the treatment of the hands is very fine.

'Chef-d'oeuvres de fonte,—le tout fondu d'un seul jet, et admirablement.'—*Viollet le Duc.*

Above the organ loft opens a noble rose window—*la rose de mer*—with stained glass symbolical of earth and air. It bears the arms of Canon Firmin de Coquerel, by whose order it was made. The unsuitable pulpit is supported by figures of Faith, Hope, and Charity. A magnificent rood-loft, demolished in 1755, formerly separated the nave from the choir, which is now enclosed by a grille of wrought iron-work, forged in the xviii. c. by Jean Vivarais of Corbie, between two tasteless walls of masonry.

In the choir we must remark the stained windows, of which those of the triforium represent the Apostles and

Bishops, and those in the upper part of the apse the Annunciation, the Beheading of S. Firmin, etc. The beautiful window at the end bears the name of its donor, Bishop Bernard of Abbeville, and the date 1269. The high altar is feeble, and is backed by an enormous XVIII. c. glory, greatly admired in its time.¹ But the great feature of the choir are its hundred and ten magnificent stalls, executed 1508 to 1522 by four local artists, one of whom, Jean Turpin, has signed his name on the 86th stall on the l.

'Le sanctuaire se tapisse d'une merveilleuse forêt de bois sculpté fourmillante d'innombrables figures. Cet immense travail est l'oeuvre d'une famille de menuisiers amiénois, les Huet, dont la postérité subsiste encore: il avait été commencé au xv^e siècle.'—*Martin, 'Hist. de France.'*

'Under the carver's hand the wood seems to cut like clay, to fold like silk, to grow like living branches, to leap like living flame. Canopy crowning canopy, pinnacle piercing pinnacle—it shoots and wreathes itself into an enchanted glade, inextricable, imperishable, fuller of leafage than any forest, and fuller of story than any book.'—*Ruskin.*

The exterior of the wall enclosing the choir is covered with rich flamboyant arches, containing groups of stone figures, painted and gilt, which have recently been restored from the mutilations of the Revolution. The eight compartments on the l., executed in 1531 at the expense of the noble families of Coquerel and Louvencourt, relate to the history of John the Baptist.

'First S. John is represented when he sees Christ and points him out to the astonished multitude; then S. John preaching in

¹ Voltaire did not only express his own, but the universal opinion of his time, when he said that a hundred and fifty years before he wrote, there was not a single monument in France which was not barbarous and revolting!

the wilderness, and the Baptism of Christ, which is arranged with peculiar beauty and simplicity; lastly S. John again as a preacher of repentance, when the listening multitude is depicted with life. The second (eastern) division again comprises four scenes; the Apprehension of S. John; the Banquet, at which Herodias asks for the head of the Preacher of Repentance—a scene executed in genre-like style, the figures appearing in the costume of the period; the Beheading of S. John; and, lastly, another Banquet scene, in which the severed head appears on the table, and Herodias puts out the eyes, at which her daughter sinks in a swoon, and is caught up by a young man, whilst a page, in horror, runs away with the dish. Below these larger representations, in the one case in ten, in the other in five medallions, scenes from the youth, and miracles from the legends of S. John are depicted. The relief is more shallow, and with its simple arrangement is very attractive in expression; here also everything is coloured.'—*Lübbeke*.

The sculptures on the r. wall of the choir, relating to the stories of S. Firmin and S. Saulve, are even more beautiful and curious. Below them are the tombs, with statues, of Bishop Ferry de Beauvoir (1472) and his nephew, Dean Adrien de Hénencourt (1530), at whose expense these sculptures were executed. Against the pillar, which is touched by the grille of the choir, is the little monument of Charles de Vitry, seigneur des Auteux, 1679.

Behind the sanctuary and facing the Chapel of the Virgin, is the tomb of Canon Guillain Lucas, founder of an orphanage, 1628, by Blasset of Amiens: the statuette of the *Enfant pleureur* has great local celebrity. In a lower arch reposes the marble statue of Cardinal Lagrange, Bishop of Amiens, and minister of Charles V., 1402.

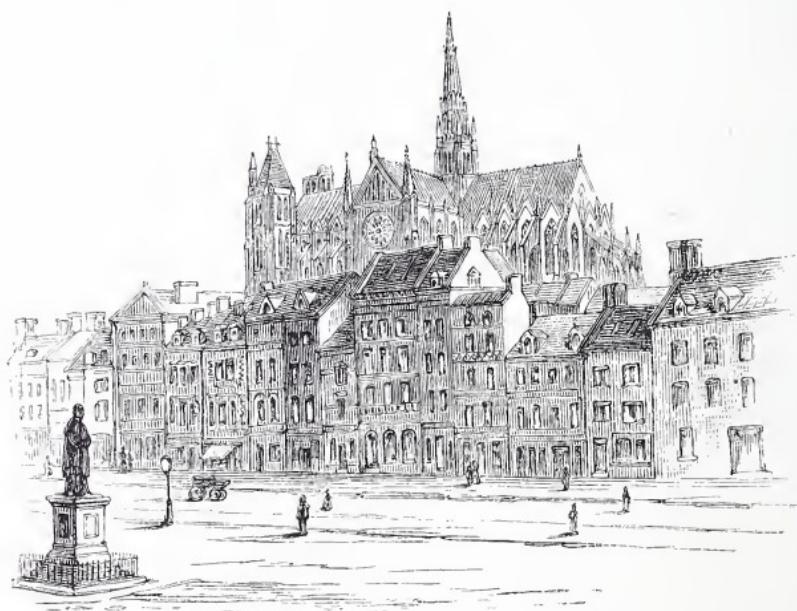
The predominating colour in the great rose-windows of the transept has given them the names of Fire and Water. In the S. transept, near the last pillar of the

nave, is the gravestone of the Spanish Captain Hernando Teillo, by whom Amiens was taken in 1597. Opposite, is the stone sarcophagus of Canon Claude Pierre. Facing the Chapelle de Notre Dame de Puy, the wall of the transept is covered with marble tables, relating to the establishment of the confraternity of that name. These tables are surmounted by marble reliefs relating to the Life of the Virgin. Above, in an intricate flamboyant framework, are four scenes from the Life of S. James the Great, very rich, but overcrowded, executed at the beginning of xvi. c., at the expense of Canon Guillaume Aucouteaux.

In the l. or N. transept is the monument of Canon Jehan Wyts, 1523, with scenes illustrating the four divisions of the Temple at Jerusalem: the 'Atrium' (the Expulsion from the Temple), 'Tabernaculum,' 'Sanctum,' and 'Sanctum sanctorum.' Beneath the second pillar of this transept is the tomb of Gresset, a comic poet of the xviii. c. Near this are the white marble tomb of Cardinal Hémart, 1543, and the font of xii. c., formerly used for immersion. Opposite, is a shrine for the so-called head of John the Baptist, brought from Constantinople, and given to the cathedral by Wallon de Sarton, Canon of Picquigny, at the time of the crusades: the same relic is to be seen in several other churches of France, and in the cathedral of Genoa.

In the l. aisle of the nave is the tomb of Jean Désachy and his wife, Marie de Revélois. The third chapel of this aisle (of S. Saulve) contains a very handsome crucifix, revered as having bent its head to salute the relics of S. Honoré: the second (Notre Dame de la Paix) has a statue of the Virgin by Blasset.

The architecture of the seven apsidal chapels greatly resembles that of the *Sainte Chapelle* at Paris. The *Chapelle S. Eloi*, which has preserved its ancient glass representing the life of the patron, contains the tomb of the learned Canon Lamorlière, 1639. In the *Chapelle S.*



AMIENS.

Jacques (the chevet) are the XIV. c. tombs of Bishop Simon de Goucans, and Canon Thomas de Savoie.

The *Évêché*, with pleasant gardens on the N.E. of the cathedral, is XVIII. c.

The remaining objects of interest in Amiens are easily within the compass of a single walk, through streets with smells still almost as bad as they are described by Abraham Goelnitz, in the beginning of the XVII. c. Turning r. from the

W. front of the cathedral, the Rue Dubloc will soon lead us to the *Church of S. Leu*, with a flamboyant W. tower and portal. Hence the Rue des Poirées (with a fine old timber house) takes us to *S. Germain*, a striking xv. c. church, where the xv. c. carved doors and the glass of the side-aisles deserve notice. Hence we may ascend the Rue Delambre to the *Hôtel de Ville*, begun 1550, with an XVIII. c. façade, opposite which is the *Beffroi* of 1718, raised upon an earlier base. The Rue de la République will take us to *S. Rémy* (xiv. c. and xv. c.), once the chapel of a convent of Cordeliers, containing the interesting tomb of the Connétable Nicolas de Lannoy and his wife, Jeanne Maturel. Their figures are represented twice—above, in life; below, very impressively, in death—by Blasset. In the Chapelle de Notre Dame de Bon Secours, is a statue of the Virgin by Blasset, offered to the convent of Cordeliers by the Grand Condé in memory of the battle of Rocroi.

On the site of the Arsenal is the *Musée* (1864) with a second-rate picture-gallery. From the *Place S. Michel* there is a view of the cathedral, somewhat altered by the square being planted since the view given here was taken. The manufacture of velveteen is the principal industry of Amiens.

At 2 k. from Amiens, on the way to Longueau, is the church of *S. Acheul* (rebuilt 1752), containing, under its choir, the relics of S. Firmin the martyr, a relief representing the discovery of the tomb, and several ancient sarcophagi.

It was outside the S. gate of Amiens that S. Martin divided (332) his knight's cloak with the beggar.

The name of *Rougemare* commemorates the bloody rout

of the army of the Emperor Otho, retreating by way of Amiens after its invasion of Normandy (946), and defeat by Richard sans Peur.

[There are three routes from Amiens to Doullens. (1) Railway by (21 k.) *Vignacourt*. (2) Railway by *Longpré* and (40 k.) *S. Léger lès Domart*, near which (3 k. N.) is the old town of *Domart en Ponthieu*, where the *Hôtel de Ville* occupies a Templar convent, and there are some ruins of the x. c. château of Hugues II., Comte de Ponthieu. (3) The road by (25 k.) *Beauval*, with a XIII. c. and XIV. c. church with a stone spire.

Doullens, 49 k., 63 k., and 32 k., by the different routes (Hotels : des quatre Fils Aymon ; de l'Europe), the ancient *Dulinicum*, belonged in the middle ages to the Counts of Vermandois, then of Ponthieu, and received the surname of *Hardie*, for its gallant defence against the Anglo-Burgundian army in 1523. The remains of the church of *S. Pierre*, partly XIII. c., are now a barn. Near the Place Notre Dame is a XV. c. chapel, which was once the sacristy of the destroyed church of *Notre Dame*, consecrated, in 1170, by Thomas à Becket. Above the old *Hôtel de Ville*, rises the brick *Beffroi*, of early XVII. c. The buildings of the *Abbaye S. Michel* are now used as public offices. The *Citadel*, enclosing the remains of the old château, and now used as a prison, was begun under François I., and added to under Henri IV., Louis XIII., and Louis XIV. by Eraud, Deville, and Vauban. 7 k. from Doullens is the château of *Lucheux*, which belonged to the Comtes de S. Pol ; founded 1120, and dismantled after the XVI. c. In the *Hôtel de Ville* of Lucheux, Louis XI. signed (June 19, 1464) the edict which established postal service on the highroads of the kingdom. In the neighbouring forest, S. Léger, Bishop of Autun, and formerly minister of Childebert II., was beheaded in 678 by the emissaries of Ebroin.

The railway from Doullens to (67 k.) Béthune (ch. v.) passes :—

18 k. *Frévent* (Hotel : du Grand S. Martin), which has two XV. c. churches. 1 k. S. are the remains of the once magnificent *Abbaye de Cercamps*, founded in 1137, by Hugues, Comte de S. Pol, in expiation of his crimes.

48 k. *Pernes-Camblain*. Of its ancient ramparts, Pernes only

retains the *Porte de Lille*, surmounted by a belfry. It has an old cross, and some remains of a château.]

[A line leads W. from Amiens to Rouen, passing :—
20 k. *Namps-Quevauvillers*. The interesting church of *Namps au Val* is partly romanesque.

26 k. *Famechon*. There are some remains of a fortress which overlooked the village in x. c.

31 k. *Poix* (Hotel: *du Cheval-Blanc*). The xv. c. and xvi. c. church of *S. Denis* stands above the town on a fortified terrace which belonged to the ancient château. The principal portal, approached by a long staircase, is of great richness. The interior is a very rich specimen of flamboyant, especially remarkable for the forty-five splendidly wrought pendants of its vaulting. Other points of interest are the piscinas, a bas-relief of the Baptism of Christ, and an old column supporting a holy-water basin. Behind the church are some remains of the ancient castle.

51 k. *Abancourt*, where the line crosses that from Beauvais to Tréport.

56 k. *Formerie*, which has an interesting church of xvi. c., xvii. c., and xviii. c. The line descends into the valley of *Bray*, before reaching—

65 k. *Gaillefountain*. R. of the station is the xi. c. and xii. c. *Chapelle des Noyers*. The church of Gaillefountain (3 k. N.) contains a fine altar-piece from the abbey of S. Aubin-jouxté-Boulleng. A promenade occupies the site of the x. c. castle.

72 k. *Serqueux*, whence there is an omnibus to (3 k.) *Forges les Eaux* (Hotel: *des Eaux Minérales*), a pleasantly situated bathing-place, frequented by all the great world in the reigns of Louis XIII. and Louis XIV., and frequently mentioned and commended by 'La Grande Mademoiselle,' in her autobiography. At Serqueux the line crosses that from Paris to Dieppe.

101 k. *Morgny*. 6 k. (omnibus) is *Blainville-Crévon*, with an old collegiate church, founded by Jean d'Estouteville, and containing a xvi. c. *rétable*.

117 k. *Rouen*.]

[A line leads S.E. from Amiens to Beauvais by—
14 k. *Prouzel* (9 k. E. is *Sains*, where the church contains

the tomb of SS. Fuscien, Victorie, and Gentien, martyred in the XII. c.).

24 k. *Conty* (Hotel : *d'Amiens*). The seigneurie of this place belonged to the family of Mailly in the XIII. c. In 1551, Eléanore de Roye brought it in dowry to Louis de Bourbon, Prince de Condé, head of the branch of princes of Bourbon-Conti, extinct in 1814. The château, partly destroyed by the Duke of Bedford, in 1427, and entirely pulled down in the Wars of Religion in the XVI. c., occupied a hillock r. of the existing 'place.' The church of *S. Antoine*, founded XIII. c., was re-built XV. c. A beautiful square tower rises on the r. of the chevet. At the S.E. angle is a statue of S. Antoine. To the l. of the W. portal, a staircase leads to the *Fontaine de S. Antoine*, said to rise under the altar of the saint, and to cure complaints of the eyes. The side portal on r. (XV. c.) is adorned with statues. In the interior, the bosses of the vaulting, the bas-reliefs r. and l. of the altar of S. Antoine, various statues by Cressent, a sculptor of Amiens, and many XVI. c. monuments deserve attention.

41 k. *Crèvecœur-le-Grand*. The château is XV. c.

49 k. *Oudeuil-Blicourt*. The church of *Oudeuil* has an XI. c. font.

53 k. S. *Omer-en-Chaussée*, where the line falls into that from Paris to Tréport.

56 k. *Milly*. 5 k. distant is the *Château de Crillon* of XVI. c. and XVII. c., built by the Ducs de Boufflers.

69 k. *Beauvais* (Hotels : *d'Angleterre*—excellent, with a charming typical courtyard, with flowers, birds, and fountain; *du Cygne*; *de l'Écu*), the capital of the department of Oise, at the meeting of the Thérain and Avelon, where the walled camp of Caesaromagus existed in Roman times. S. Lucien, who was martyred in the neighbourhood, brought the gospel hither, c. 250, and (c. 580) the kings Childebert and Gontran founded, upon his grave, the Abbaye de S. Lucien, which was one of the richest in France. In the beginning of the XI. c. Beauvais was a countship, which, after having belonged to the houses of Vermandois and Blois, was united to the episcopal see, and became a great source of power to the bishops. High justiciary throughout all his countship, the Bishop of Beauvais, in the XII. c., was one of the six ecclesiastical peers of France, and, in 1195, added to his titles

that of Vidame de Gerberoy. In 1190, the town was surrounded with walls by Philippe-Auguste, and in 1346 it was successfully defended by Bishop Jean de Marigny against Edward III. of England. In 1420, Pierre Cauchon (the infamous judge of Jeanne Darc) mounted the episcopal throne, and submitted to Henry V. In 1472 the women of Beauvais bravely defended the city against Charles le Téméraire, headed by Jeanne Lainé—called Jeanne Hachette—who hurled from the walls the first Burgundian soldier who scaled them, after seizing his banner (which has since been preserved at the Hôtel de Ville), and in whose honour



MARKET PLACE, BEAUVAIIS.

Louis XI. instituted the procession of S. Angadrême, in which the women should take precedence of the men, and young girls should fire a salvo of artillery.

The cathedral is the first object of interest. The traveller, however, who wishes to explore the city in a few hours, should take the following route. Entering the town by the Avenue de la Gare, he will see facing him the *Church of S. Étienne*, a very interesting building of different dates. Most of the nave, the aisles, and transepts is of early XII. c., and forms one of the best specimens of transition romanesque. The façade and first bay

of the nave are XIII. c., the gothic choir is XVI. c.; the massive tower, of 1598, replaces a lighter steeple of 1480. The principal portal, with archivolts full of headless statuettes, has remains of the Death, Burial, and Coronation of the Virgin in the tympanum, and XIII. c. ironwork. The door on the W. of the chief entrance is XIII. c. The early XII. c. gable of the N. transept



BASSE OEUVRE, BEAUVAIS.

is one of the best specimens of a peculiar class of ornamentation found in this district.

‘Il couronne une rose entourée d’une suite de figures représentant une roue de fortune. La structure du parement extérieur du pignon est entièrement composée de très petites pierres taillées, formant, par la manière dont elles sont posées, un treillis de bâtons, entre les intervalles desquels sont incrustées

des rosaces sculptées sur le parement d'un moellon carré. Ce treillis est coupé horizontalement par une ligne de bâtons rompus et par une très petite baie rectangulaire terminée par un cintre pris dans une seule pierre.'—*Viollet le Duc.*

In the interior, the vaulting and pendants of the choir chapels deserve special notice; also the stained glass windows, frequently signed by Engrand Leprince and Nicolas Lepot or Leprince. One of the chapels has a Tree of Jesse, in which portraits of Louis XII. and François I. are to be seen. There are a number of curious xvi. c. paintings on panel, and a xii. c. bearded crucifix, honoured by the people as S. Wilgefoste, said to have been crucified in Portugal. In the N. aisle, near the transept, is the gravestone of Oudry (1755), the painter of Louis XV.'s dogs, who was director of the tapestry manufactory at Beauvais.

From the W. front of the church the little Rue S. Étienne leads to the Rue S. Jean, where turning r. we find on l. a very curious timbered house, *Maison de l'Image S. Jean*, adorned with renaissance sculptures. We emerge upon La Grand' Place, from the further side of which there is a striking view of the cathedral, and which contains the *Hôtel de Ville*, of 1753, and a *Statue of Jeanne Hachette*, by Dubray, 1862. Many of the houses surrounding the square have gables of gothic form.

Following the Rue S. Sauveur, the Rue du Châtel leads l.—passing the façade of the ancient collegiate church of *S. Barthélémy*—to the Place S. Pierre, which contains the cathedral, the Basse-Oeuvre, the Musée, Palais de Justice, and (l.) *La Maison de Pierre*, a xii. c. house, with romanesque arcades.

The splendid *Cathedral of S. Pierre* was originally founded by Bishop Hervée, at the end of the x. c. His church, finished by Roger de Champagne, the first count-bishop of Beauvais, was destroyed by fire in the beginning of the xiii. c. In 1225 the rebuilding was begun, by an architect now unknown, and the apse and choir were finished in 1272, but the vaulting fell in twelve years afterwards, and was only repaired in 1337, by Enguerrand le Riche, under Bishop Jean de Marigny. Then the works were discontinued till 1500, when the transept was begun under Bishop Louis de Villiers. The N. façade, built from designs of Martin Cambiche, under François I., was finished in 1537; the S. façade, under Michel Lalye, not till 1548.

Instead of continuing the nave, Jean Vaast, who succeeded Lalye as architect, devoted himself to building a stupendous spire, 455 feet high, over the cross, which overpowered the sustaining pillars by its weight, and fell, April 30th, 1573. It was replaced by a little spire, destroyed at the Revolution. In 1630, Bishop Choart de Buzenval erected a black marble *jubé* before the choir, which has ceased to exist. In 1757, the canons destroyed the rich and beautiful clôture of the choir, and twelve noble brasses of bishops, which they replaced by the present pavement. In spite of these mutilations, the church remains one of the most glorious fragments in Europe; whence is derived the saying, that the choir of Beauvais, the nave of Amiens, the façade of Reims, and the spire of Chartres would make a perfect cathedral.

‘Quand aux grands édifices non terminés, les uns semblaient se hâter de fermer leurs voûtes et d’élèver les derniers étages de leurs tours et de leurs flèches jusqu’aux nues, avant que l’inspiration eût exhalé son dernier souffle ; les autres, moins avancés, s’arrêtaient pour jamais ! Telle, en Picardie, cette cathédrale de Saint-Pierre, où Beauvais s’était efforcée de dépasser la majesté de Notre Dame d’Amiens : la grandeur inouïe de cet effort inachevé saisit l’âme d’une sorte de terreur, quand on pénètre entre ces deux immenses verrières, sous cette voûte de cent quarante pieds de haut.’—*Martin, ‘Hist. de France.’*

The choir is the only part of the church which belongs to the original structure of the XIII. c. Its height is the greatest in the world—153 feet. The original choir had five aisles, but after the fall of the vaulting, the intermediate pillars were suppressed, and the upper windows divided by masonry. Eight buttresses now support the pillars which bear the weight of the apsidal vaults. Each of them formerly bore the statue of one of the patrons of Beauvais. From these buttresses, flying buttresses descend to hexagonal supports crowned with cornices.

The S. façade is approached by a staircase. The portal is surmounted by a double open gallery. Above opens a rose-window, over which is a gable with the arms of the bishop and chapter. Two buttresses, disguised as tourelles, frame the façade. The sculptured doors, by Lepot, are from designs of the school of Fontainebleau. The salamander appears amongst their devices.

The magnificent flamboyant N. portal is covered with royal emblems. In the tympanum is a genealogical tree, intended for the arms of the house of France. Above are a double gallery and a rose-window, and at the sides rectangular buttresses. Upon the doors, in beautiful statuettes, in relief, by Jean Lepot, appear the Evangelists, Sibyls, and the Latin Doctors.

The *Interior* is most impressive from its majestic proportions, and from the effect of the immense windows around the apse, and the sheaves of delicate columns which encircle the more massive pillars. The windows in the choir chapels and in the galleries of the S. transept, and the rose-windows, have a great deal of stained glass, some of which is due to Nicolas and Jean Leprince. In the Chapelle du Saint-Sacrement is the tomb of Cardinal de Forbin de Janson (1738), with a statue by Coustou. A very curious clock is of the XIV. c.

The beautiful and curious tapestries, chiefly used to decorate the walls, are of four series. The first, of XIII. c., gives the story of SS. Peter and Paul. The second (of XVI. c.), probably executed at Arras, pourtrays old fables of French story. The third (of XVII. c.) reproduces the cartoons of Raffaelle. The fourth, kept in the sacristy, represents the battles of Alexander, after Lebrun.

Joining the cathedral, on the site where the nave should be, is the *Church of La Basse Oeuvre*, the primitive cathedral, one of the few religious buildings in France which are certainly older than the XI. c. It much resembles S. Vincenzo alle Tre Fontane, near Rome, which appears to be as old as VIII. c. The façade has a principal entrance, two smaller portals, a central window, surmounted by a very ancient bas-relief, and an upper gable, at the base of which is a curious anchored cross, accompanied by two oculi. The S. portal is of late XIII. c.

'On distingue, au haut des murs latéraux demeurés intacts, et qui sont en petit appareil, des fenêtres à plein-cintre, à claveaux séparés par des briques ; un cordon horizontal, formé de deux rangs de briques, court d'une fenêtre à l'autre au niveau des impostes et encadre l'archivolte.'—*De Caumont.*

'This building consists of a nave and side aisles, separated from each other by a range of plain arches resting on piers, without either bases or capitals ; on one side the angles are cut

off, so as to give a slightly ornamental character, on the other they are left square. The central aisle is twice the width, and more than twice the height, of the lateral aisles, and has a well-defined clerestory; the roof, both of the central and side aisles, is a flat ceiling of wood. The eastern end has been destroyed, but, judging from other examples, it probably consisted of three apses, one large in the centre and a smaller one at the end of each aisle.'—*Fergusson*.

The old buildings of the Cour d'Assises, close to the Basse Oeuvre, are now occupied by the *Musée* (open to the public on Sundays from 12 to 4).

The *Palais de Justice* (opposite), once the Episcopal Palace, dates in part from the xi. c. It has a romanesque tower (towards the Boulevard), resting upon a Gallo-Roman base. The outer walls, sustained by massive buttresses, are xiv. c., as well as the entrance flanked by round towers, with conical roofs, below which runs a sculptured cornice. The principal buildings were erected by Bishop Louis de Villiers, in 1500. They have three graceful tourelles, and the doors and windows are richly decorated. The five dormers in the roof are surmounted by shields of arms; in the centre are those of France.

1 k. N. of Beauvais is *Notre-Dame-du-Thil*, where the church, of ix. c. and xiii. c., is partly of reticulated brick work. The high walls on the other side of the lane are (with a xv. c. portal and restored xiii. c. tower) all that exists of the famous *Abbey of S. Lucien*. The destroyed church of this abbey much resembled S. Étienne de Beauvais.

An excursion should be made from Beauvais to (22 k.) the curious and important abbey church of S. Germer (2 k. from a station), on the line to Gournay (see *North-Western France*).

[A line runs N. from Beauvais to (106 k.) Tréport by—

7 k. *Fouquenies-Troissereux*. The neighbouring hamlet of *Montmille* has a curious church of ix. c. and xii. c. On the gable of the façade is a rude figure of Christ. Under the choir is a crypt containing the relics of SS. Maxien and Julien, the apostles of the district.

17 k. S. *Omer en Chaussée*, whence the line from Beauvais to Amiens turns off on r.

23 k. *Marseille-le-Petit*. The church is mostly XVI. c. 8 k. is *Songeons*, with a château of 1720, having gardens by Le Nôtre. The line now passes l. the ruined castle (XIII. c. and XIV. c.) of *Fontaine-Lavagne*.

35 k. *Grandvilliers*. 5 k. distant was the magnificent renaissance *Château de Sarcus*, now entirely destroyed.

47 k. *Abancourt*, where we cross the line from Amiens to Rouen. Many trains stop here some time, but it is a pleasant station, with excellent buffet. (Déjeuner or dinner at 2 fr. 50 c., with wine or beer.) On the l., near the hamlet of *Frettencourt*, is a curious old lime-tree enclosing a statue of the Saviour, known as *Le Dieu de Pitié de Frettencourt*.

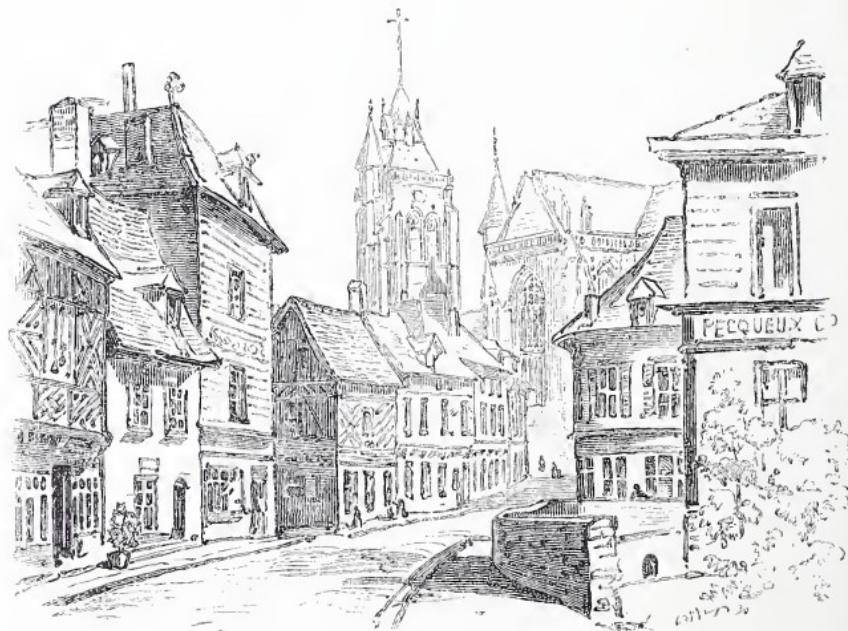
58 k. *Aumale* (Hotel: *du Chapeau Rouge*—good. No omnibus; a man with a truck meets all trains. This is the cider country, and cider is served at the table d'hôte instead of wine). An old fortified town on the Bresle, made a duchy by François I. in favour of François de Lorraine. In 1631 it passed to the house of Savoie-Nemours, but in 1686 Marie Jeanne de Savoie sold it to the king, who gave it to Louis-Auguste de Bourbon, Duc du Maine. His brother, the Comte de Toulouse, transmitted it to his son, the Duc de Penthièvre, who possessed it at his death in 1792. Confiscated at the Revolution, it was given back in 1814 to the duke's daughter, who was widow of Égalité Duc d'Orléans. The title of Duc d'Aumale is now borne by the fourth son of Louis-Philippe.

Aumale is an exceedingly pretty place, buried in verdure through the spring and summer, with clear streams and picturesque streets of old timber houses. The principal street, with a promenade of clipped lime-trees in the middle, is especially attractive. The noble church of *SS. Pierre et Paul* was destroyed by Charles le Téméraire in 1472, and rebuilt in 1508-1610. The choir vaulting has rich but heavy pendants; in a side chapel are more delicate pendants of the renaissance. Some of the eastern windows have XV. c. and XVI. c. glass.

The *Hospital* was founded in 1694 by the Duc du Maine. The *Hôtel de Ville* (XVI. c. and XVII. c.) is flanked by an octagonal tower. Several houses in brick and stone, or in timber, are interesting. Two brick columns at the entrance of the *Pont Henri IV.* were erected in 1811, in memory of the day when

Henri IV., wounded and flying from the Ligueurs, was saved by the promptitude of one Jeanne Leclerc in letting down the drawbridge. The abbey of Aumale, founded in the x.c., was destroyed in the Revolution. Near *S. Marguerite* are the ruins of the *Château Hubuald*, named from a pagan lord who martyred S. Germain l'Écossais on the banks of the Bresle, in 480.

66 k. *Vieux-Rouen*. The church is said to occupy the site of a temple of Jupiter.



AUMALE.

71 k. *Sénarpont*. In the church is the tomb of a Seigneur de Mouchy.

76 k. *Nesle Normandense*, 4 k. N. of this little station, is the important and picturesque Château de Rambures (see p. 62).

80 k. *Blangy sur Bresle*. An old town, which was fortified in the middle-ages. The château was destroyed by Henri IV. The church of *Notre Dame* dates from XIII. c., but was altered in XVI. c.; it contains a fine S. Sépulcre. Opposite the church is a

xvi. c. house. The *Hospital* was founded in 1695, by Mdlle. de Montpensier. 1 k. S.E. (close to the railway, on l.) is the highly picturesque xvi. c. *Manoir de Fontaine*. 2 k. N.W. is the xvi. c. *Château des Hattenaux*.

84 k. *Monchaux* has a picturesque church (xiii. c. and xvi. c.) with a slated spire, and ruins of a castle burnt by Charles le Téméraire, in 1472. The line passes l. *Soreng*, with a fine Chapelle Seigneuriale of xvi. c.

88 k. *Gamaches*, where we join the line from *Longpré* to Eu.
See p. 62.]

Continuing the main line to Paris we reach—

171 k. *Longueau*, whence the line to Calais by Arras branches off on l. (see ch. v.)

176 k. *Boves*. The château, which corresponds ill with its distant aspect, gave rise to the Picard proverb—*Belle montre, peu de chose*.

184 k. *Ailly-sur-Noye* (Hotel : *d'Amiens*). The church (of xii. c. and xiii. c.) contains the tomb of Jean Hubodin, *bâlard de S. Pol* (who was seigneur of Ailly), with his wife, Jacqueline de la Trémouille. In the embrasure of a window is a curious ex-voto, sculptured in stone.

10 k. is *Moreuil*. A pavillon flanked by a tourelle, and four outstanding towers, remain of the ancient *Château*. In its enclosure was built a Benedictine *Priory*, which was afterwards turned into an abbey. Only a gothic gateway remains, besides the *Church*—chiefly xiv. c.—which has a magnificent xv. c. portal, consisting of two porches united. Over one of these is a great square tower, with a tourelle at the angle. The sculptures of the vaulting relate to the life of the Virgin and that of S. Waast, Bishop of Arras. The inhabitants of Moreuil were distinguished by their gallant resistance to the Prussians, on Nov. 25, 1870, the day before the battle of Amiens.

191 k. *La Faloise*, has remains of a renaissance château.

3 k. S.E. is *Folleville*, with a very remarkable ruined castle of xv. c. Its watch-tower, cylindrical at the base, becomes hexagonal in the upper stories, and finally is polygonal with twelve sides. The *Church* encloses the splendid tomb of Raoul de Lannoy, seigneur de Folleville, and Jeanne de Poix, his wife, by the Milanese sculptor Antonio da Porta. Another tomb commemorates François de Lannoy, son of Raoul. The font bears the arms of the seigneurs de Folleville. S. Vincent de Paul preached in the pulpit in 1646.

201 k. *Bréteuil-Gare*.

[A branch line of 7 k. leads r. to *Bréteuil* (Hotel : *S. Nicolas*), which had a powerful Benedictine abbey in the middle-ages. Its remains (xii. c. and xv. c.) are used as a gendarmerie, etc. The parish church (of xii. c., xiii. c., and xvi. c.) has a flamboyant tower; the font is romanesque. 1 k. S. is *Vendeuil*, at the source of the Noye, supposed by some archaeologists to be the Gallic oppidum of Bratuspantium.]

216 k. *S. Just-en-Chaussée*.

[A line leads W. from *S. Just* to (37 k.) Beauvais by—

12 k. *Bulles*. The romanesque church is a remnant of the *Priory of S. Madeleine*, a dependency of the Burgundian Vezelay.

17 k. *La Rue S. Pierre*. The church has a fine romanesque portal.

21 k. *Bresles*. The church is partly older than xi. c. 4 k. N. is *Fay S. Quentin*, with a curious church of xii. c. and xvi. c.

29 k. *Rochy-Condé* (where the line joins that from Paris). 1 k. l. is the *Château de Merlemon*, partly xvi. c. In the wood above is the xi. c. *Chapelle S. Arnoult*, founded by the patron himself.]

[A line leads N.E. to (115 k.) Cambrai by—

9 k. *Maignelay-Montigny*. The church of *Maignelay* was finished (xvi. c.) by Vaast, one of the architects of Beauvais. The rich decorations of the portals and the pendentives of the vaulting are remarkable. There are some remains of the xvi. c.

château built by Louis d'Halluin, on the site of a fortress of the middle-ages.

14 k. *Dompierre-Ferrières*. The church of Dompierre has a portal of XII. c. or XIII. c. The choir is flamboyant. In the neighbourhood is the curious subterranean refuge called *La Muche*.

16 k. *Domfront*. The church has a romanesque tower; the choir is of 1560. At *Royaumont* (2 k. l.) are a XVI. c. church and mill.

21 k. *Montdidier* (excellent *Buffet* at station. Hotel: *de Condé*), which received its name from Charlemagne, who imprisoned Didier, king of the Lombards, there, before shutting him up as a monk at Corbie. The kings of the third race occasionally held their court at Montdidier, but its château was demolished by Philippe-Auguste, to prevent its falling into the hands of the English.

The town is prettily situated on a height. In ascending from the station, we pass on the r. the church of *S. Sépulcre*, with a flamboyant portal, rebuilt 1856. The main building is XVI. c. Against the pillars of the choir stand statues of S. Firmin, first bishop of Amiens, and nine apostles. At the end of the r. aisle is the XVI. c. *S. Sépulcre* which gave a name to the church: it is a feeble work, but the figure of Christ, upon the outer arch, is very superior to it.

The *Hôtel de Ville* has a tower, begun 1620, surmounted by a campanile bearing a figure known as Jean Duquesne, which strikes the hours with a hammer. Before it is a statue of Parmentier (whose cottage is marked near the church), by whom the cultivation of the potato was introduced into France. The church of *S. Pierre* is of 1475-80. On the l. of the entrance is the simple and beautiful tomb of Raoul III. le Vaillant, Comte de Crépy en Valois et Montdidier, 1074. A lion and dog at his feet are admirably sculptured. The window above, of 1572, came from the *Hôtel Dieu*, and contains kneeling figures of the donors, Pierre de Vignacourt and his wife. The fine font in the next chapel is XI. c. Beyond the church is the *Palais de Justice*, with some remains of the XII. c., and, passing its arched entrance, a terrace, with a wide view, called the *Promenade du Prieuré*.

40 k. *Roye*, founded in IX. c. after the destruction of the

ancient Rhodium by the Normans. It was ruled by its own counts in the XII. c., but was united to the crown by Philippe-Auguste. The English entirely destroyed it in 1373. Queen Jeanne de Bourgogne, wife of Philippe le Long, died here (Jan. 29, 1329), on her way to take possession of Flanders, and was buried in the now destroyed church of S. Florent. The church *S. Pierre*, of different periods, has an XI. c. porch, between two gothic XVI. c. portals. Above the cross rises (scarcely higher than the roof) a great square tower, with tourelles at the angles, and a tall XVII. c. spire. In the interior, the pendants of the choir vaulting, and the stained glass, are remarkable. *S. Gilles* has XVI. c. glass. The *Hôtel de Ville* has an octagonal XVI. c. tower of brick and stone.

A route of 20 k. connects Roye with Noyon, passing (4 k.) *Reiglise*, an important Roman station, and leaving 3 k. to 1. (near Écuvilly) the remains of the fortress of *Beaulieu*, where Jeanne Darc was imprisoned, and of a house of the Templars.]

[The (incomplete 1889) line from Roye to Pont S. Maxence passes—

7 k. *Tilloloy*, which has an interesting brick church with renaissance stone ornaments. The *Chapelle de la Vierge* contains the tomb of Ponthus de Belleforière (1590), and his wife Françoise de Soyécourt (1620). Near this is a monument to Maximilien, Charles, and Abdiers de Soyécourt, with the kneeling figures of those three knights. The château is of XVII. c.

18 k. *Cuvilly*. At 3 k., *Mortemer*, are remains of castle destroyed by the Burgundians in 1483.

26 k. *Gournay-sur-Aronde* has a XVII. c. château. $8\frac{1}{2}$ k. r. is *Mouchy-Humières*, which has a XVI. c. and XVII. c. château flanked by two round towers. The wings, in brick and stone, are of 1550. In a hall on the ground floor are the remains of the tomb of the Maréchal d'Humières. The church has portions of XII. c., XV. c., and XVI. c. On the opposite bank of the Aronde is the church of *Baugy*, with remarkable stained glass of 1520.

34 k. *Estrées-S.-Denis*. The church is XII. c., XVI. c., and XIX. c. The famous house of Estrées, to which the mistress of Henri IV. belonged, takes its origin from a seigneur Picard, Pierre Carbonnel; who died in 1457.

45 k. *Le Plessis-Longueau*, where the château was long

inhabited by the Marquise de Villette (Mlle. de Varicourt, immortalised by Voltaire as *belle et bonne*).

Leaving Roye, the line passes on r. the château of *Liancourt-Fosse*, which Gabrielle d'Estrées inhabited, before her divorce from the Seigneur de Liancourt.

53 k. Chaulnes, on the line from Amiens to Tergnier (see ch. vi.).

59 k. *Marchélepot*. The church is partly xvi. c. with a fine tower of 1530. 4 k. l. is the xvi. c. *Château d'Ablaincourt*. The line passes (l.) *Fresnes-Mazancourt*, where the church is enclosed in the fortifications of a former castle.

65 k. *Pont-les-Bric*. S. *Christ* (2 k. S.) has a XII. c. church tower, which once served to defend the passage of the Somme. L. is the moated *Château d'Happlincourt*, with an entrance between two towers, where the Ligueurs met, Feb. 13, 1577. The line passes (l.) *Éterpigny*, with curious XIII. c. and XIV. c. buildings belonging to an old *Commanderie de Malte*.

70 k. *Péronne* (Hotels: *S. Claude*; *des Voyageurs*). One of the most interesting places in Picardy. A very ancient town upon the Somme, where the early kings had a palace, which was given by Clovis II. to the mayor of the palace, Erchinoald, who built a monastery here for Scotch monks, under the rule of S. Fursy. At the death of the saint, Erchinoald erected a collegiate church in his honour, which existed till the Revolution, but has now disappeared. It contained the tomb of Charles le Simple, who died of hunger at Péronne in the prison of Hubert, Comte de Vermandois. On the death of Philippe d'Alsace, Comte de Vermandois, at the Crusades (1199), the towns of Péronne and S. Quentin were reunited to the crown of France. In 1536, Péronne, formerly supposed to be impregnable, distinguished itself for its successful resistance to Charles V., in a siege in which a woman named Marie Fourré performed great deeds of heroism. It was in Péronne, in 1577, that the Ligue was proclaimed for the first time outside Paris. Péronne la Pucelle was never taken till the Duke of Wellington took it on his way to Paris after Waterloo. In 1870-71 the town suffered greatly in a siege by the Prussians.

The church of *S. Jean*, 1509—1525, has been restored since the siege of 1871. The portal, of three gothic arcades, is

surmounted by a flamboyant rose-window. The tower is flanked by a tourelle. In the interior the vaulting, pulpit, and stained glass are remarkable. One of the chapels (on l.) has a curious panel-painting of S. Louis assisting at the translation of the relics of S. Fursy. The *Château* occupies a bastion of the walls; but only four tall towers, with conical roofs, remain from the middle-ages. The *Hôtel de Ville* is xvi. c.

77 k. *Cartigny*. The fortified church is partly xii. c. and xv. c. At (1 k.) *Catelet* was a convent of Templars. The church of *Driencourt* (5 k. N.) has portions of romanesque and a xv. c. choir. *Templeux-la-Fosse* (a little N.) has a church with good vaulting and wood carving. The line passes (l.) the *Chapelle du Moyen Pont*, of 1672, before reaching—

84 k. *Roisel*. The church has a splendid sculpture in oak, representing the story of S. Barbara.

92 k. *Epéhy*, on the ancient Roman road or *Chaussée Brunehaut* from Reims to Arras. Under the church are immense subterranean galleries.

98 k. *Gouzeaucourt*. 3 k. S.E., at *Villers-Guizlain*, is a vast subterranean refuge. *Honnecourt* (4 k. further) has the ruins of a Roman town and a church with an xi. c. portal.

107 k. *Marcoing*, has an immense subterranean refuge of the middle-ages. 3 k. E. is *Masnières*, where the church (rebuilt) has a xv. c. tower and spire. At (3 k. further) *Crèvecœur*, are remains of the *Pont Julius*, also of a xii. c. castle. The church (of xvi. c. and xviii. c.) has a fine carved pulpit. 4 k. from Crèvecœur is the ruined *Abbaye de Vaucelles*, founded 1131, with a romanesque cloister and some remains of a church, which was the united work of the architects Vilard and Pierre de Corbie. At *Lesdain*, a little E. of Crèvecœur, are a ruined xiv. c. castle and a church with xv. c. chapel.

116 k. Cambrai.]

230 k. *Clermont-de-l'Oise* (Hotel : des Deux Épées), also called Clermont-en-Beauvais, once the capital of a countship. The old *Castle* on the hill S. of the station, founded by the Comtes de Champagne, was often inhabited by the kings of France in the xiii. c. and xiv. c. A rectangular

donjon and the *Porte de Nointel* remain, the latter bearing an inscription recording that Charles le Bel was born in the château de Clermont in 1294. At the foot of the donjon extends the *Promenade du Châtellier*.

The Porte de Nointel led from the castle to the *Church*, of XIV. c., but much altered. The doors are XVI. c. On the r. are a XV. c. sepulchral relief (against a pillar), and a XVI. c. tomb, with a statue. Below the church is the very curious *Hôtel de Ville*, built in XIV. c. by Charles le Bel, but altered in XV. c. The façade has two low arches on the ground floor, and three niches on the first floor, with a gable above, divided by a buttress which supports a little polygonal belfry. In the interior, the ground floor has two naves, of which one serves as a passage, leading to a little square. On this side of the *Hôtel de Ville* are a double window, a square tower, and a machicolated gallery which united it to the XI. c. walls of the town. In one of the upper rooms is a sepulchral stele of a Greek who died in Gaul under the Roman rule. Several houses in Clermont are XV. c. and XVI. c. 2 k. W. is the XIII. c. church of *Agnetz*, with a font of that date, and a S. Sépulcre of the Renaissance. The church of *Auvillier* (3 k. S.W.) is partly XI. c.

[A line of 29 k. connects Clermont with Beauvais, p. 78.]

[A line leads E. to Compiègne by:—

3 k. *Breuil-le-Sec*. The church is XII. c., XIII. c., and XVI. c.
6 k. *Nointel-S.-Aubin*. The church is XI. c. and XII. c.

8 k. *Catenoy*. The church is chiefly romanesque, the old *Priory of S. Antoine* is late XV. c. Near this are the Roman remains called *Camp de César*.

22 k. *Estrées-S.-Denis*. See p. 90.

35 k. *Compiègne*. See p. 97.]

The line passes (l.) the church of *Breuil le Vert* (of x. c. and xii. c., with a font of xi. c.) before reaching—

238 k. *Liancourt-Rantigny*. An omnibus takes travellers (1 k.) to *Liancourt-sous-Clermont* (Hotel : du *Chemin de Fer du Nord*). At the entrance of the town are some (xvii. c.) remains of the *Château* of the Ducs de Rochefoucauld-Liancourt, rebuilt by Jeanne de Schomberg in 1640. On the place is a statue of Duc Frédéric-Alexander de la Rochefoucauld (1827), the great agriculturist. The *Church* (xv. c., xvi. c., and xvii. c.) has a fine tomb of Charles de Plessis, seigneur de Liancourt, and his wife, Antoinette de Pons, in the costume of Henri III. On another monument, the statues of Roger de Plessis and Jeanne de Schomberg have been replaced by figures of saints.

2 k. S., at *Magneville*, is a good xii. c. tower with a xiii. c. spire. 4½ k. W. is *Cambronne-lès-Clermont*, with an interesting church. The early gothic nave has been spoilt by alterations. The choir is XIII. c. Between the choir and nave, on a bay lower than the others, rises a beautiful octagonal tower of two stories, with its original spire. In the churchyard is an old carved cross.

The line passes l. the church of *Cauffry*, xii. c. and xv. c., with a romanesque tower ; then r. *Laigneville*, with xii. c. and xvi. c. church ; then l. *Mouchy-S.-Éloi*, with xii. c. and xiii. c. church, before reaching—

245 k. *Creil* (*Buffet*; Hotels : de l'Épée; Lion d'Argent; des Chemins-de-Fer), the ancient Credulium, a pretty town on the Oise. Its old turreted houses rise straight from the river by the bridge, with the church spire behind them. In the castle, pulled down by the Prince de Condé before the Revolution, was the chamber, with a balcony

inclosed by an iron grille, where Charles VI. was shut up during his madness. On the island, where the castle once stood, are the remains of the *Abbey of S. Evremond*, of which the desecrated choir exists, and shows some friezes of great beauty. The *Church* has a tower and crocketed spire of 1551. Near the entrance (r.) are remains of a chimney for warming the water used in baptisms.¹

1 k. N.W. is *Nogent-les-Vierges*, where Clovis is said to have had his camp when he drove out the Roman legions from Gaul, and where the earliest kings had a palace, in which Thierry III. was surprised by the rebel Ebroïn, maire du palais, in 673.

A road turning l. at the entrance of the village of Nogent, past the front of the château of Villers, leads for 2 k. along the foot of the hills to the hamlet of Royaumont, above which, most beautifully placed on the steep rocky crest of a wooded hill, with an old château nestling under it, and a wide view over the plain, is the interesting *Church of Nogent-les-Vierges*, dedicated to the Assumption. The beautiful tower has three tiers of arcades, ornamented at the angles with columns, twisted or adorned with foliage, and with a gabled roof. The very ancient nave—with gothic additions—has stone roofs. Two bas-reliefs on the pillars under the tower come from the destroyed church of S. Marguerite at Beauvais. The gothic choir was added by S. Louis; it is lighted by seven lancet windows of three lights, with roses above them. The monument of Messire Jehan Bardeau is signed by Michel Bourdin. In front of this is a shrine with relics of SS. Maura and Bridget, Irish virgins, who gave a name to the place, having been buried here after their martyrdom at *Baligny*, 1 k. distant.

At the spot called *La Croix des Vierges*, a XIV. c. column marks the spot where the oxen stopped which drew the chariot of Queen Bathilde, when she was attracted to Nogent, in 645, by the fame of the miracle-working virgins.

¹ For a more detailed description of Creil and all the places between it and Paris see *Days near Paris*.

Passing in front of the château of Villers, we may soon reach the church of *Villers S. Paul*. The nave and its aisles are romanesque, with gothic arches resting upon its huge columns and capitals. The choir and the tower, flanked by four tourelles, are gothic. The porch, in the façade, has curious sculptures.



NOGENT-LES-VIERGES.

[A line turns N.E. from Creil to Compiègne (being part of the main line from Paris to Brussels), passing—

5 k. (from Creil) *Rieux-Angicourt*. The church of *Rieux* is XII. c. and XIII. c. That of *Angicourt* has a XII. c. portal and nave, and XV. c. choir.

11 k. *Pont S. Maxence*, named from the Irish maiden Maxence, said to have been martyred here in 111. The bridge (1774) is

the work of Perronet. The church is xv. c. and xvii. c. The Ducs de Bourgogne had a palace here, of which a XIV. c. façade remains. The old *Hôtel de Ville*, or Maison du Roi (40, Rue de Cavillé), is xv. c. In the Rue de la Ville is a xv. c. tower, and several XVI. c. houses. The line passes on l. *Houdancourt*, with a church of XII. c. and XVI. c., and the XVI. c. farm of *Lamotte*, which was once a château of the Comtes de Lamotte-Houdancourt.

21 k. *Longueil-S.-Marie*, with remains of a donjon dismantled in 1431. This is the station for (4½ k. S.) *Verberie*, once a residence of the Merovingian kings. Charles Martel died there; Pépin le Bref convoked a council there in 752. In the XI. c. three other councils were held in the palace, which was rebuilt by Charlemagne, in 808. In 829, it was at Verberie that the princes Pépin and Louis collected an army against their father, Louis le Débonnaire. There Charles le Chauve married his daughter Judith to Ethelwulf, King of England, and signed, in 869, a treaty with the Normans. The palace, built in the XIV. c. by the English, was restored by Charles V., but Charles VII. demolished the ramparts, and though they were renewed by François I., they were finally destroyed in the XVIII. c. The palace, in the XVI. c., was given up to the inhabitants of the town, who employed the materials in building their houses. The *Church*, of XII. c. (S. transept), XIII. c., and XV. c., has a good statue of the Virgin at its portal. The *Hôtel de Ville* occupies part of the chapel of Notre Dame du Mont (1339). *Le Petit Cappy*, at the S. end of the town, is a house of XIII. c. or XIV. c. 1 k. S.E. of Verberie is the hill-set church of S. *Waast-de-Longmont*, with a romanesque portal, and XII. c. apse, above which rises a tower with a stone spire, equally of XII. c. The line passes l. *Rivecourt*, where the church, now the chapel of a priory, has a very curious sculptured portal. The interior was painted in fresco in XVI. c. On the l. bank of the Oise is *Croix-S.-Ouen*, the birthplace of the philosopher Roscelin, where there is a beautiful XVI. c. cross.

33 k. *Compiègne* (Hotels: *de la Cloche*—very good; *de France*; *du Soleil d'Or*). The Latin name of Compiègne was Compedium. The first Merovingian kings had a palace here, and, ever since, the town has been a resort of royalty. Pépin le Bref

received here, as a present from Constantine Copronymus, the first organ which had been seen in France. Louis le Bègue, son of Charles le Chauve, was crowned here in 877, and died here two years after. It was here that Eudes, Comte de Paris, was elected king of France in 888. It was in the forest of Compiègne that Philippe-Auguste lost his way whilst hunting, in his fourteenth year, and was brought back to the palace by a charcoal-burner, an adventure of which he so nearly died of fright, that his father, Louis VII., had to cross over into England to pray for his recovery at the shrine of S. Thomas of Canterbury. Under the reign of S. Louis, 2,000 barons assembled at Compiègne for the marriage of the king's brother, Robert. It was here that, after the disasters which followed the battle of Poitiers, Charles V., in 1358, reunited the States-General, and provoked a monarchical and feudal reaction against the rebellion of Paris, which was making its first attempt at representative government. In the troublous times of Charles VII., Compiègne was frequently taken and retaken by the conflicting armies, but only one attack of the English is especially remembered, for on that day, so fatal for the honour of France and England, Jeanne Darc was taken prisoner.

‘Tous les ennemis se ruaien t à la fois contre elle. La bannière, bien autrement sacrée que l'oriflamme, qui avait été le salut de la France, la bannière d'Orléans, de Patai et de Reims, s'agita en vain pour appeler à l'aide. La fidèle armée de Jeanne n'était plus là. Le saint étendard tomba, renversé par les mains françaises. Les derniers défenseurs de la Pucelle étaient morts, captifs ou séparés d'elle par la foule des assaillants. Jeanne luttait toujours. Cinq ou six cavaliers l'entourèrent et mirent la main, tous à la fois, sur elle et sur son cheval. Chacun d'eux lui criait : “Rendez-vous à moi ! Baillez la foi !” “J'ai juré,” répondit-elle, “et baillé ma foi à autre que à vous ; je lui tiendrai mon serment.”

‘Un archer la tira violemment “par sa huque (casaque) de drap d'or vermeil.” Elle tomba de cheval.

‘L'archer et “son maître” le bâtard de Wandomme, homme d'armes artésien au service de Jean de Luxembourg, s'emparèrent d'elle. Elle fut emmenée prisonnière à Margni.

‘La prédiction de *ses voix* était accomplie. La période

de la lutte était achevée pour elle. La période du martyre commençait.—*Martin, 'Hist. de France.'*

All the later kings of France have from time to time inhabited Compiègne, which was the favourite residence of the Emperor Napoléon III., and the scene of his chief hospitalities.

The town is prettily situated on the Oise, and its streets are clean and handsome. In a central position is the picturesque *Hôtel de Ville* of 1502—1510. The figures of the Annunciation, which once decorated it, have been replaced by an equestrian statue of Louis XII., by Jacquemart. In the interior is a *Musée*, with the ordinary collection of second-rate pictures. The very fine church of *S. Antoine* dates from XII. c., but retains little of that time. The rest is chiefly rich XVI. c. gothic, but the very lofty choir and chevet are due to Pierre Dailly, XIV. c. The tracery of its parapets is very rich. A curious XI. c. font was brought from *S. Corneille*, and a stained window from the church of *Gilocourt*. The church of *S. Jacques*, where Jeanne Darc confessed and received the sacrament before the battle, was founded at the beginning of XIII. c., but not finished till XV. c. It was intended to have two towers, but only one was completed, and the portal which was to have connected them is also unfinished. The internal ornamentation is of XVIII. c. On the neighbouring Place du Change is a house where Henri IV. often stayed with his mistress, the Duchesse de Beaufort, to whom it belonged. The *Church of S. Nicolas*, attached to the *Hôtel-Dieu*, contains a curious renaissance wooden altar-piece. In *S. Germain* is a beautiful *banc d'œuvre* of 1587, which came from *S. Jacques*.

The *Château de Compiègne* is the fourth royal residence which has existed here. The first was that of Clovis and Charlemagne; the second was built by Charles le Chauve on the banks of the Oise; the third, on the present site, was that of Charles V.; the existing château was built by Gabriel for Louis XV. The architectural effect of the principal part recalls that of the Palais Royal at Paris, on the side towards the Louvre. It is approached through a grille from the great square.

The château is open to foreigners daily from 10 to 1 o'clock; the public are freely admitted on Tuesdays, Thursdays, Saturdays,

and Sundays, at the same hours. On the ground floor is installed the *Musée Khmer*, of early Indian and Chinese monuments. The apartments, chiefly interesting from their association with Napoléon I. and Napoléon III., are handsome, but have no especial importance. The *Galerie des Fêtes* has decorations in the style of the first Empire, by Girodet, and statues of Napoléon I. and Madame Mère, by Canova. There is a large collection of indifferent pictures; those of the story of Don Quixote, by *Charles Coypel*, are amusing.



CHÂTEAU DE COMPIEGNE.

The *Gardens* cannot be entered through the palace. Emerging from the Cour d'honneur, one must turn l., where an open gate will soon be found on the left of the avenue. These unkempt gardens have a much greater look of the country than those of Versailles, and a long grass avenue, made by Napoléon I., in 1810, stretches away from them through the forest. The terrace is very handsome, lined with orange and palm-trees in tubs. The great N of Napoléon is often repeated on the façade of the palace on this side. At the end of the terrace, on the left, passing a grille, we find ourselves above

the *Porte Chapelle*, built by Philibert Delorme for Henri II., with a vaulted gallery under the terrace. It bears the monograms of Henri II. and Diane de Poitiers. Hence, an avenue leads to the *Cours* along the river. Here we may see the moat of Charles V., and remains of the towers which defended it. Returning to the middle of the façade, and taking the staircase which descends to the park, we find to l. the berceau, 1,800 mèt. long, which Napoléon I. made to please Marie Louise, in imitation of that of Schoenbrunn.

The *Forest of Compiègne* (called, till 1346, *la forêt de Cuise*) was a favourite hunting-ground with the kings of France. Here a wild man, 'vêtu comme un loup,' was seized in the time of Charles IX. and brought to the king, and here Henri IV. narrowly escaped being carried off by Rieux, the brigand chieftain of Pierrefonds. An avenue, facing the château, leads to the heights called *Beaux-Monts*, from which and from the neighbouring hill, called *Mont du Tremble*, there are good points of view. A more distant point for an excursion is the *Mont S. Marc*. This may be combined with a visit to the royal *Abbey of S. Corneille*, at the foot of the Beaux Monts. In this abbey, founded by Charles le Chauve, in 876, Henri III. was buried, in accordance with his own desire, but was moved to S. Denis by the Duc d'Épernon. The abbey was totally destroyed at the Revolution. A road now traverses the nave of the church. Only part of the cloister remains, and is used as a barrack.

A direct road leads from S. Corneille to S. Pierre (8 k. from Compiègne), with ruins of a priory founded by Charles le Chauve for Benedictines, replaced by Celestines in 1308. Below the ruins is *La Fontaine des Miracles*, supposed to remove barrenness.

[A line connects Compiègne with (30 k.) Villers-Cotterets (see ch. vi.), passing—

14 k. Pierrefonds (Hotels: *des Bains*— prettily situated; *des Ruines*—good, less pretentious; *du Château*; *des Étrangers*). One may dine at the *Restaurant du Lac*, which has a lovely view of the lake and the opposite hill, with every variety of forest green, and pink houses emerging from it. Pierrefonds

is much frequented for its mineral waters, useful for rheumatism and throat affections ; but of world-wide celebrity from its magnificent château, one of the finest existing fortresses of the middle-ages. The original castle dated from the xi. c., but this was replaced by the existing château (1398-1406) by the Duc d'Orléans (brother of Charles VI.) who was assassinated in Paris by Jean sans Peur, in 1407. It was frequently besieged by the English and bravely defended against them. In 1588 it became the refuge of a band of brigands under the command of the brave Rieux, vainly besieged here by the Duc d'Épernon and afterwards by the Maréchal de Biron, but eventually taken whilst preparing to attack some public carriages, and hanged at Compiègne. Under Louis XIII. the castle was commanded by one Villeneuve, who pillaged the country much as Rieux had done. He was besieged by Charles de Valois, Comte d'Auvergne, and the castle was dismantled by Richelieu. During the Revolution the ruins were sold for 8,100 fr. In 1813 they were purchased by Napoleon I., and their restoration was begun in 1858 under Viollet le Duc, and carried out through twenty-eight years at the expense of the State, the vast works being rendered comparatively easy owing to the neighbourhood of quarries of the right kind of stone. Now the magnificent château is as complete as when it was finished in the xiv. c., everything ancient having been carefully preserved and the old lines followed out. The castle is open daily to the public, who are shown over it by warders, in large parties.

' Le château est à la fois une forteresse du premier ordre et une résidence renfermant tous les services destinés à pourvoir à l'existence d'un prince et d'une nombreuse garnison. Le donjon peut être complètement isolé des autres défenses. Il était l'habitation spécialement réservée au seigneur, et comprenait tous les services nécessaires : caves, cuisines, offices, chambres, garde-robés, salons et salles de réception. Le bâtiment qui renferme les grandes salles du château de Pierrefonds occupe le côté occidental du parallélogramme formant le périmètre de cette résidence seigneuriale. Une fois casernées dans les salles de rez de chaussée, les troupes étaient surveillées par la galerie d'entre-sol qui se trouve au-dessus du portique, et ne pouvaient monter aux défenses que sous la conduite d'officiers. D'ailleurs

ces salles sont belles, bien aérées, bien éclairés, munies de cheminées, et contiendraient facilement cinq cents hommes.'—*Viollet le Duc.*

The château forms an irregular square of 6,270 mèt. at the end of a promontory from which it is separated by a moat. On each front are three great machicolated towers. There are two entrances to the outer wall, though from that nearest to the village only a steep footpath leads up the hill. Here, an outer gate and two drawbridges are passed, before entering



PIERREFONDS.

the castle court close to the donjon tower. The Annunciation is sculptured on the front, S. Michael over the gate. On the r. of the court is the chapel, on the door of which Viollet le Duc is himself represented as S. James of Compostella: in the interior, the gallery pew for the inmates of the castle draws attention. A statue of the Duc d'Orléans stands opposite the perron which leads to the principal apartments. The *Grande Salle de Réception*, with squirrels holding shields of fleurs-de-lis over the chimney; the *Cabinet de travail du Seigneur*; the *Chambre à coucher du Seigneur*, with its curious arrangement for the Garde de Nuit; the chamber for the Knights of the

Round Table, are some of those which have been magnificently restored, their ancient decorations having been reproduced as far as possible. Over the chimney of the *Salle d'Armes* are statues of the wives of *preux chevaliers*, restored from statues found in the ruins. From the towers there is a wide view over the forests of Compiègne and Villers-Cotterets. In the S.W. tower are oubliettes, apparently veritable. The different arrangements for defence through the whole building are very interesting, and are well pointed out.

'Si les dispositions défensives du château Pierrefonds n'ont pas la grandeur majestueuse de celles du château du Coucy, elles ne laissent pas d'être combinées avec un art, un soin et une recherche dans les détails, qui prouvent à quel degré de perfection étaient arrivées les constructions des places fortes seigneuriales à la fin du XIV. siècle, et jusqu'à quel point les châtelains à cette époque étaient en défiance des gens du dehors.'—*Viollet le Duc*.

The village *church* stands upon a crypt of 1060. The choir and chapels are of 1206, the nave and portal xv. c., the renaissance tower of 1552. There are remains of XIV. c. stained glass.

$5\frac{1}{2}$ k. from Pierrefonds, 8 k. from Compiègne, is the ruined gothic church of *S. Jean-aux-Bois*, occupying the site of the villa of Cuisa, which gave the forest its first name, and where King Gontrhan died in 562, saying—'Que pensez-vous que soit le roi du ciel, qui fait mourir de si grands rois?' It was Adelaïde, mother of Louis VII., who built the convent and church for Benedictine nuns: the buildings were destroyed by the soldiers of Turenne. $2\frac{1}{2}$ k., at *S. Périnne*, are remains of a succursale of the abbey. Some of the finest oaks in the forest are near *S. Jean-aux-Bois*.

14 k. from Compiègne, traversing the whole forest, is *Morienval*, a hunting-lodge of King Dagobert, who founded a church and two monasteries there. The monastery for men was burnt by the Normans and rebuilt, as well as the church, in the x. c.

21 k. *Taillefontaine*. The beautiful xv. c. church has a lofty octagonal stone spire; the porch is xi. c. Several windows have xv. c. glass.

For the continuation of the line to Brussels and the beautiful old city of Noyon, see ch. vii.

[A line leads from Creil to Beauvais by—

9 k. *Cires-lès-Mello*. The church is almost entirely XIII. c., and several houses XV. c. On r. of the line is the handsome château (Baron de Seillièvre), rebuilt 1770, in the renaissance style. It retains, from an older château, two towers, of which the bases are XII. c., and a XV. c. chapel. *Mello* has an ancient collegiate church, of which the nave, façade, and transepts are early XII. c. In a side chapel was a burial-place of the Montmorency family. The line passes r. *Balagny*, where the Irish virgins were martyred (see p. 95).

15 k. *Mouy*. The church is chiefly XIII. c. There are some ruins of the castle, destroyed XVI. c. In the Rue Pavée is a XIV. c. house. *Bury* (2 k. E.) has a remarkable church, with a romanesque façade and font. The choir and transept are XIII. c. The line passes (r.) *Angy*, which has a XII. c. or XIII. c. church with a beautiful tower; and (r.) *Houdainville*, with a church XI. c. and XV. c.

20 k. *Heilles-Mouchy*. The church of *Heilles* has a XII. c. tower and XIII. c. aisle. 1 k. S. is the château of *Mouchy-le-Châtel* (Duc de Mouchy) of the Renaissance, with a modern donjon in imitation of Coucy. The line passes (r.) the church of S. *Félix*, of XII. c., XIV. c., and XVI. c.

23 k. *Hermes*, with a very curious church. The façade is believed to date from IX. c., though the portal and rose above it were added in XIII. c. The central tower is romanesque, the choir XVI. c., supported by buttresses, adorned by niches and statues. N. of the village are some small remains of the *Abbaye de Froidmont*, founded 1134. The line passes (l.) *Villers-S.-Sépulcre*, where the church belonged to a priory, founded 1060; the portal is romanesque, the choir XIII. c., the rest XVI. c. In the S. transept is a S. Sépulcre with seven life-sized figures, and a copper frame containing a tile from the Holy Sepulchre at Jerusalem, whence the name of the village. The Celtic monument, called *Pierre-aux-Fées*, is a covered avenue of stones. On l., the church of *Montreuil-sur-Thérain* (XII. c. or XIV. c.) is visible. On the l. bank of the Thérain is *Mont-César*, a Roman camp.

29 k. *Rochy-Condé*. 1 k. l. is the *Château de Marlemont*, flanked by tourelles and partly XVI. c. In the wood above is the XI. c. *Chapelle S. Arnoult*.

37 k. Beauvais.]

[A line leads indirectly from Creil to Paris by Pontoise, passing—

252 k. (from Calais, 7 from Creil) *S.-Leu-d'Esserent*, famous for its quarries of *Pierre de S. Leu*. The noble and picturesque church stands finely on a terraced height. It is approached by a striking XII. c. porch with a chamber above it. The steeple, of 1160, has the singularity of detached hips only united by rings to the main spire. To the S. and W. the church is surrounded by



S.-LEU-D'ESSERENT.

buttresses and flying buttresses. At the E. end is a romanesque tower on either side of the sanctuary. There are considerable remains near the W. end of the church of a priory, founded within the fortifications of his castle by Hugues d'Esserent, Comte de Dammartin, in XI. c., in gratitude to the Benedictines of the wood of S. Michel, who paid his ransom when he was taken prisoner whilst on a pilgrimage to Palestine. The most remarkable remnant of the priory is a machicolated gateway of the XIV. c., intended apparently as much for the entrance to a farm as for a fortified gate. There are beautiful later renaissance buildings.

260 k. *Boran*. A suspension bridge over the Oise leads (4 k. S.E.) to the still occupied *Abbey of Royaumont* (*Mons Regalis*), founded in 1230 by S. Louis, who often made it a retreat, eating with the monks in the refectory, and sleeping in their dormitory. Five of his children were buried in the beautiful XIII. c. church, which is now a ruin. Several effigies of the family of S. Louis have been taken hence to S. Denis. Amongst other tombs which once existed here was that of Henri de Lorraine, Comte d'Harcourt, 1666, a *chef-d'œuvre* of Coysevox. The cloister and the refectory, which resembles that of S. Martin-les-Champs at Paris, are preserved: in the centre of the latter is an admirable reader's pulpit. But visitors are not admitted to the abbey. 6 k. E. of Boran is the old château of *la Morlaye*, occupying the site of the Merovingian villa of Morlacum.

269 k. *Persan-Beaumont*. The little town of *Beaumont-sur-Oise* has some remains of a XIII. c. château, and a church of the same period with five aisles. A road leads E. to (7 k.) Viarmes by (6 k.) *Asnières-sur-Oise*, with modernised remains of an old château, and a church of XII. c. and XIII. c. with an octagonal tower.]

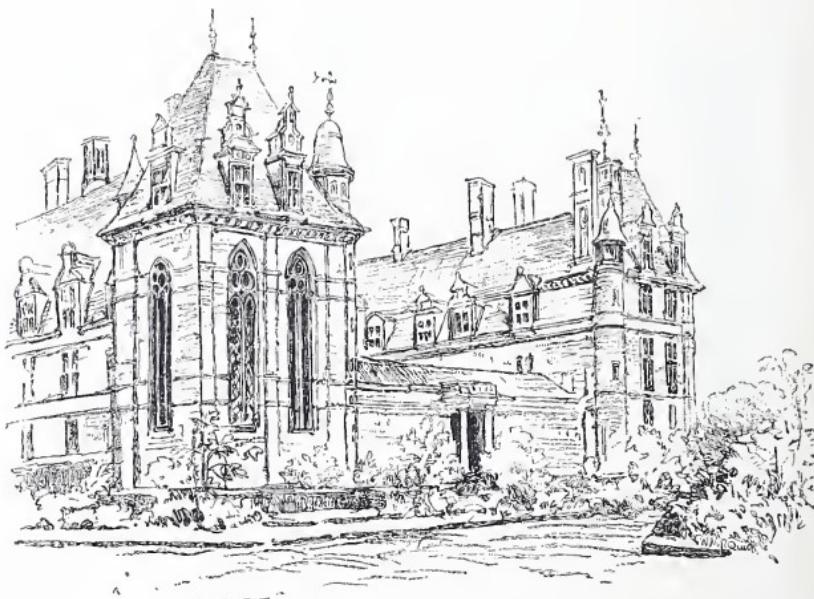
[A branch line leads from Beaumont to S. Denis by—
13 k. *Monsoult*.

[Hence there is a branch E. by *Viarmes*—whence Royaumont is 3 k. distant, to (12 k.) *Luzarches* (Hotel: *S. Damien*), where the church is XII. c., XIII. c., and XIV. c. There are remains of a château, and of the priory of S. Côme, with a gate over a steep street. 3 k. S. is the stately XVI. c. *Château de Champlâtreux*, belonging to the Duc d'Ayen, who now represents the Noailles family. Here is preserved the *Imitation of Christ* which the young Duchesse de Noailles used during the Terror, in the prison of the Luxembourg, whilst keeping up the courage of her daughter and mother-in-law. When the three generations of the house of Noailles were summoned to the scaffold, the Duchesse was reading aloud from the chapter of 'Le Chemin de la Croix,' and she turned down the page at that point, and gave it to one of her fellow-prisoners, begging her, if she ever escaped from prison, to convey it, as a memorial, to the Noailles family. The abbey of *Rocquemont* was bought at the Revolution by Sophie Arnould and turned into a villa,

whence she went to represent the Goddess of Liberty in the civic fêtes at Luzarches.]

17 k. *Domont*. The church has a XII. c. choir, and curious XIII. c., XV. c., and XVI. c. tombstones in its nave and transept.

19 k. *Ecouen*. The town (omnibus), 2 k. from the station, clusters round a little square with an old chestnut tree and a renaissance church with fine vaulting and glass (attributed to Jean Cousin) in the chancel and its aisle. This was built by Jean



ÉCOUEN.

Bullant for the famous Anne de Montmorency, at the same time with the magnificent château, which rises above the houses. The gothic choir windows bear the device of the Montmorency, ἀπλανῶς, and the dates 1544, 1545. Bullant, who wrote his *Traité des cinq ordres ou manières* at Écouen, died here in 1578, and had a monument in the church, which is now destroyed.

The château of Écouen was founded, XI. c., by the Barons de Montmorency. The Connétable Anne demolished the ancient fortress, and replaced it by a magnificent renaissance château by

Bullant. Primaticcio furnished designs for the two chapel windows. It was here that Henri II. published his famous edict of 1559, pronouncing sentence of death against the Lutherans. Confiscated from the Montmorency under Louis XIII., Écouen was given to the Duchesse d'Angoulême, and passed to the house of Condé, to which it belonged till the Revolution, when its treasures were dispersed. Napoléon restored the fabric of the château, and made it a school for daughters of members of the Legion of Honour, under the famous Madame Campan. It was restored to the Prince de Condé at the Restoration, but returned to the State in 1852, and is now once more a school for the daughters of officers. There is no admittance to the château or its pretty gardens ; but the buildings are well seen from the gate.

4 k. N. of Écouen is *le Mesnil-Aubry*, with a very handsome renaissance church ; its side wall, of xv. c., has its ancient windows.

22 k. *Sarcelles-S.-Brice*. *S. Brice* has a XIII. c. steeple, and *Sarcelles* (2 k. omnibus) has a curious church of XII. c. and XVI. c., with a renaissance portal and romanesque steeple.

24 k. *Groslay*. The church, XIII. c. and renaissance, has good XVI. c. windows.

31 k. S. Denis.]

273 k. *L'Isle-Adam*, where the Prince de Conti had a magnificent château,¹ destroyed at the Revolution, on an island in the Oise ; nothing remains but a terrace. A modern villa replaces the château. The place owes its name to this island, upon which the Constable Adam built a château in 1019, under Philippe I. The church is of the XVI. c., but has a portal attributed to Philibert Delorme, and was built at the cost of Anne de Montmorency ; in one of its modern stained windows the great seigneurs of l'Isle-Adam—Philippe de Villiers, Louis de Villiers, Anne de Montmorency, and François de Bourbon, Prince de Conti—are seen assisting at a mass celebrated by S. Martin of Tours. In a chapel to l. is the tomb, partially destroyed at the Revolution, of Louis-François de Bourbon, Prince de Conti, exiled to his estates of Isle-Adam by the vengeance of Madame de Pompadour,

¹ Armand de Conti inherited it as the second son of his mother, Charlotte de Montmorency, Princesse de Condé, sister and heiress of Henri II. de Montmorency, beheaded at Toulouse in 1633.

whom he had treated with great disdain. To the N.E. and S.E. is the *Forest of l'Isle-Adam*.

276 k. *Valmondois*. 6 k. N.W. is the curious XII. c. church of Nesles. N. is the XVII. c. farm of *Lannay*, where Santeuil built a tower which is still standing.

[Hence a line branches off to rejoin the larger branch at the station of Ermont, passing—

280 k. *Mériel*, whence it is 2 k. to the *Abbaye du Val*. Turn l. from the station, under the railway; then take the first turn l. where a tramway crosses the road. On reaching a cross in the cornfields, turn r., and, in the next wooded hollow, find the gate of the inclosure of the *Abbaye du Val*, founded 1125, a favourite resort with the kings of France. In 1646 it was united with the Monastery of the Feuillants at Paris. Sold at the Revolution, it has since been partially demolished for the sake of its materials. Still, there are huge remains. The existing buildings include the E. corridor of the cloister, with several vaulted halls on the ground floor, of which the pillars are partially buried, including the chapter-house and refectory of late XII. c. On the first floor is the ancient dormitory, a vast vaulted gothic hall, divided into two aisles by eight columns with sculptured capitals. The divisions of the cells are marked by the windows, each monk having one. Near the S. gable of this dormitory stood the church, of which the walls of the apse and some pillars on the S. have been unearthed. W. of the cloister are several low vaulted gothic halls, a staircase of XIII. c., and a vestibule rebuilt XVII. c. Opposite the farm stood the palace of the abbot, of which only the foundations remain. On the ground floor of an adjacent building the lavatory of the monks remains, on the line of the stream, *Vieux-Moutier*; on the first floor a gallery of XV. c.; under ground a gallery communicating from the lavatory to the cellar and ice-house of XIII. c. The very picturesque *moulin d'en haut* has perfectly-preserved buildings of XV. c., on the brook *Vieux-Moutier*, of which the source is not far distant.

One of the high officials of the first empire, Comte Regnault de Saint-Jean-d'Angely, transformed the abbey into a château, and raised a colossal statue of Napoléon I. in the park; but all his works have already perished.

282 k. Méry. The church contains several spoils of the Abbaye du Val—a xv. c. pulpit, an xviii. c. lectern, four stalls, and some tombs, especially those of Charles Villiers of l'Isle-Adam, Bishop of Beauvais, and of Charles de Montmorency and his third wife, Péronnelle du Villiers.

288 k. S. *Leu-Taverny* (Hotel: *Croix Blanche*). The modern church faces the station at the end of a road lined by villas. (The sacristan is to be found at No. 12, Grande Rue.) Behind the altar is the stately tomb of Louis Bonaparte, King of Holland, who died at Leghorn, desiring to be brought hither to rest by the



MOULIN D'EN HAUT. ABBAYE DU VAL.

two sons who had died before him. Below the king's statue are busts of his father and his two sons; on either side are statues—Faith and Charity. In the crypt beneath are four huge sarcophagi, of equal size, though the elder boy, Napoléon, died at five years old. The sarcophagus opposite that of King Louis encloses the remains of his father, Charles Bonaparte, who died at Montpellier. A chapel, which belonged to an older church, contains the tomb of Mme. le Broc, niece of the famous Mme. Campan, who fell from a precipice whilst visiting a waterfall near Aix les Bains, in the presence of her sister, Maréchale Ney, and of Queen Hortense, to whom she was lady-in-waiting. The queen herself is buried with Josephine at Rueil.

S. Leu-Taverny once possessed two famous châteaux. One of these belonged to Philippe-Égalité, Duc d'Orléans, whose children were educated there by Mme. de Genlis. The other had been inhabited by the Constable Mathieu de Montmorency. The grounds of the châteaux were united by Louis Bonaparte, brother of Napoléon I., and that of Montmorency pulled down. The other château became a palace, and gave the title of Comte de S. Leu to King Louis after he abdicated the throne of Holland : upon his separation from Queen Hortense, S. Leu was made a duchy for her. After the second Restoration, the Prince de Condé, Duc de Bourbon, bought S. Leu, and was found hanged to the cord of the window, Aug. 28, 1830. He bequeathed S. Leu to his mistress, Mme. de Feuchères, who sold it, and the château was pulled down in 1835. Five minutes' walk from the church (turning to the l. from the door, and again to the l. by the Rue du Château), on the site of his château, is a garden with a cypress avenue and a cross in memory of the Duc de Bourbon.

280 k. *Auvers*. The noble cruciform church has a picturesque gabled tower. The chapel at the end of the l. aisle is XII. c., the nave XIII. c. or XIV. c., the choir XVI. c.

283 k. *Pontoise* (Hotels : *du Pontoise*; *de la Gare*--omnibus, 20 c.). A picturesque little town on a height above the Oise, which is crossed by a stone bridge of five arches. Pontoise existed in the time of the Gauls, who called it *Briva Isarae* (the bridge of the Oise). The Romans called it Pons Isarae. The early kings of France were often here. Philippe I. coined *moneta pontisiensis*. Louis spent the early years of his married life here, in a castle in the upper town, Mont Bélien,¹ and here after recovering from a dangerous illness, in 1244, took the vows of a crusader. In 1437 the town was taken by the English under Talbot, who covered his men with white sheets, and so enabled them to come close to the walls unobserved during a heavy snowstorm. Amongst the many historical events which have since occurred at Pontoise, we may notice the consecration of Bossuet, as Bishop of Meaux, in the church of the Cordeliers, which possessed a magnificent refectory, three times used for meetings of Parliament.

Winding streets lead up into the town, passing the church of

¹ Only destroyed in the XVIII. c.

Notre Dame, which is renaissance, though founded XIII. c. It has a very wide central aisle, on the r. of which is the beautiful altar-tomb of S. Gautier, 1146, bearing his figure, with four little angels swinging censers at the extremities. Finely placed, at the highest point of the town, is the vast and stately church of *S. Maclou*, which has a noble tower and flamboyant west front. The choir and transept date from XII. c., but have later vaulting. In the Chapelle de la Passion (first l.) is a splendid S. Sépulcre



GATEWAY (ABBAYE DE MAUBUISSON).

with eight statues: the Resurrection is represented above, and, on the side wall, the Marys hurrying to the tomb. The *Hôtel-Dieu*, founded by S. Louis, was rebuilt 1823-27. Its chapel contains the Healing of the Paralytic, a good work of Philippe de Champaigne.

Beyond the river, at 2 k., is *Aumône*, where the church of *S. Ouen*, founded x. c., has a romanesque XI. c. portal, and contains an image of the Virgin, given by Queen Blanche to the Abbey of Maubuissone. Returning from *S. Ouen d'Aumône* to the highway, we should cross the road, and then the railway by an iron bridge, to where the gate of the famous *Abbaye de*

Maubuisson still crosses a lane on the r., and supports a covered passage. The greater part of the abbey ruins are in the beautiful gardens of the adjoining château, but travellers are allowed to see them on applying to the concierge. When the abbey was founded, in 1236, by Queen Blanche of Castille, for nuns of the order of Citeaux, it was at first called *Notre Dame la Royale*; but the name of *Maubuisson*, which is that of a neighbouring fief, has prevailed. As she felt the approach of death (1253), Queen Blanche summoned the abbess to her palace at Melun, and received the monastic habit from her hands, and, after her death, she was buried, with great pomp, in the church of *Maubuisson*. Here, in 1314, Blanche, daughter of Othelin, Comte de Bourgogne, and wife of Philippe de Poitiers, son of Philippe le Bel, accused, with her two young sisters-in-law, of adultery, was shut up for life. But the convent itself had a very scandalous reputation in later days, especially when *Angélique d'Estrées*, sister of the famous *Gabrielle*, obtained the appointment of abbess from Henri IV., and spent five-and-twenty years in corrupting the sisterhood. Then, *Angélique Arnauld* was sent from Port-Royal to spend five miserable years in the uphill work of reforming *Maubuisson*, where she had been educated in her early childhood, and *Angélique d'Estrées*, arrested by the general of her Order, was carried off to the *Filles Pénitentes de S. Marie*, at Paris, where, though she once contrived to escape and return to *Maubuisson* for a time, she ended her days. Succeeding abbesses were not, however, much more virtuous, certainly not *Louise-Marie Hollandine*, Princess Palatine (daughter of Frederick IV. of Bohemia and Elizabeth Stuart, daughter of James I., and aunt of George I. of England), appointed abbess in 1664, who had had fourteen children, and used to swear ‘par ce ventre qui a porté quatorze enfants.’¹ In her latter days, however, this abbess became perfectly respectable, and was very highly esteemed.

The ruins are of great extent. The abbey church was so completely destroyed at the Revolution that nothing remains but bases of walls and pillars and the altar, embedded in shrubs and flowers. Greatly to be regretted are its magnificent tombs, including those of Blanche of Castille; of Bona of Luxembourg; of Charles le Bel; of a brother of S. Louis; of Jean de Brienne,

¹ *Lettres d'Élisabeth-Charlotte, Duchesse d'Orléans.*

Prince of Acre; of Jeanne de France, daughter of Charles le Bel and Blanche de Bourgogne; of Catherine of France, daughter of Charles V.; of Jeanne, daughter of Charles VI.; and of Gabrielle d'Estrées, who was brought hither to be buried in the choir of her sister's abbey, in April 1599. The centre of the choir was occupied by the tomb of the foundress.

The magnificent refectory is entire, in which the prioress, Mme. de Cléri, rebuked Henri IV. with profaning the temples of God, when he came with Gabrielle d'Estrées to the abbey. It has a vaulted roof, supported by four columns, but is subdivided into an orangerie and dairy. The gravestone of a bishop is preserved here. The dormitory above is destroyed, and replaced by a terrace, at the end of which some curious openings are seen, over a stream which runs below at a great depth. In the gardens, where the Mère Marie Angélique used to walk with S. François de Sales, there are some traces of the Palace of S. Louis. 'La Chapelle de nuit de S. Louis,' supported by two columns, remained entire till 1884, when the columns suddenly gave way, without a moment's warning, and all was instantaneously buried in ruin. A little XVII. c. pavillon of the abbess—a kind of summer-house—remains. There is a huge monastic barn, divided into three aisles by pillars; attached to the gable on the interior is a tourelle with a staircase to the roof. Tourelles of XIV. c. remain at the angles of the park wall.

[For the line to Gisors, Neufchâtel, and Dieppe see *North-Western France*.]

298 k. *Ermont* (where the line by Taverny falls in).

301 k. *Enghien-les-Bains* (Hotel: *des quatre Pavillons*), a village much frequented, since 1821, for its mineral waters, with an artificial lake. There is a branch of 3½ k. to *Montmorency* (Hotel: *de France*; *Cheval Blanc*), which, from x. c., has given a name to one of the most illustrious families in France. Its château and the tombs in its church, including that of the great Constable Anne, perished in the Revolution. Turning l. from the station, and following the boulevard to the end, we find (l.) two groups of fine old chestnut trees. In front of the first of these, '*La Châtaigneraie*', are several restaurants; in the second is a very ugly ruined house of three stories, with some doggerel

verses on its face. This is the so-called ‘Hermitage’ built for Jean-Jacques Rousseau by Mme. d’Épinay, on a site where the hermit Leroy had built a cottage in 1659. Rousseau came to inhabit it April 9, 1756, and wrote his *Nouvelle Héloïse* there. Becoming national property at the Revolution, the hermitage passed into the hands of Robespierre, who slept there only three days before his execution. In 1798, the house was bought by the musical composer Grétry, who wrote there six volumes of *Réflexions d’un solitaire*, and died in 1813. His heart was buried in the garden, but afterwards removed. One of the old chestnut trees in front of the house is especially shown as having been planted by Rousseau. When he left the hermitage on Dec. 15, 1757, he moved to the house called *Le Petit S. Louis*, where he finished the *Nouvelle Héloïse*, and stayed till April 9, 1762.

The first turn on l. of the boulevard after leaving the station, and then the first turn r., takes us into the *Forêt de Montmorency*. After emerging from the village, the main road follows a terrace on the hillside, with a beautiful view over Paris, the plain, and the low-wooded hills. At 3 k. is *Andilly*, once the property of the famous Arnaud d’Andilly, who sold it when he retired to Port-Royal. Half an hour’s walk from hence, through the forest, leads to the XIV. c. *Château de la Chasse*, once moated and surrounded by four towers, of which two remain. A little N.W. of this is the valley of S. Radegonde, so called from a chapel belonging to the abbey of Chelles. It was here that the minister Roland took refuge in the Revolution, before he fled to Rouen. The village of *Grolay* ($1\frac{1}{2}$ k.), where the church has good stained glass, is another spot which may be visited from Montmorency.

313 k. Paris.]

Leaving Creil, the line passes (r.) the curious church of *Montataire*, in which Peter the Hermit preached the first crusade. The façade is romanesque. The capitals and a chimney for heating the water for baptisms are XII. c.; the choir and fortified tower XIII. c. The château (Baron de Condé) was rebuilt in XV. c.

255 k. *Chantilly* (Hotels: *du Cygne*; *d’Angleterre*), the Versailles of the Princes de Condé. The famous Constable

Anne de Montmorency inherited Chantilly through his grandmother, Marguerite d'Orgemont. He built the earlier part of the existing château in the style of the Renaissance, uniting it to the feudal castle, which had existed from ix. c. Henri II., Duc de Montmorency, grandson and heir of the Constable, was beheaded at Toulouse for joining in the conspiracy of Gaston d'Orléans against Richelieu. His confiscated domains were given by Louis XIII. to his sister Charlotte, who married Henry II., Prince de Condé, and was the mother of the Grand Condé, of Armand de Bourbon, Prince de Conti, and of the Duchesse de Longueville.¹ The magnificence of Chantilly dates from the Grand Condé, under whom the gardens were designed by Le Nôtre, and the waters of the Nouette and the Thève pressed into service for magnificent cascades and fountains. The most celebrated of the fêtes given by the Grand Condé at Chantilly, was that to Louis XIV. in April 1671, during which the cook, Vatel, hung himself, because the fish arrived late. During the Revolution, the old château of Chantilly was destroyed by the *Bande noire*: the little château escaped, as its sale was not completed at the time of the Restoration. The Duc de Bourbon, father of the murdered Duc d'Enghien, bequeathed Chantilly to his great-nephew, the Duc d'Aumale, fourth son of Louis-Philippe.

Opposite the station is the entrance to a delightful foot-

¹ The House of Condé descended from Louis de Bourbon, fifth and last son of Charles de Bourbon, Duc de Vendôme, younger brother of Antoine de Bourbon, King of Navarre. He was first cousin to Henri IV. By his first wife, he was the father of Henri, Prince de Condé; by his second wife, of Charles de Bourbon, founder of the branch of Soissons. The Princes de Conti descended from Armand de Bourbon, son of Henri II. de Condé, and younger brother of le Grand Condé.

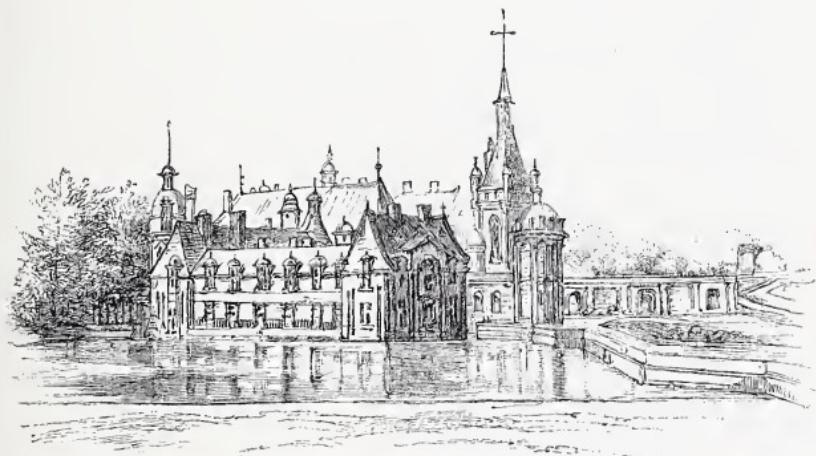
path which leads through a wood to the famous *Racecourse*, where the races, established 1832, take place every spring and autumn. On the third day of the spring races, which is always a Sunday, the ‘*Prix du Jockey-Club*’ is contended for.¹ The handsome building beyond the racecourse will be taken for the *château*, but is the magnificent *Stables*, built 1719—1735, by Louis-Henri, seventh Prince de Condé. Behind the stables rises the *Church* of 1672, where a monument, with an angel guarding a bronze door, incloses the hearts of the House of Condé, preserved, till the Revolution, in the church of the Jesuits at Paris. A stained window represents the death of S. Louis.

Through a stately gateway at the angle of the stables, we re-enter the park, and descend to the lake, out of which the *Château* rises, the earlier part abruptly from the water. The stone pavilion at the gate, the old pillars and terraces close to the water, the feathery trees, the tall gilt spire of the chapel, the brilliant flowers on the flat land beyond the lake, and the groups of people perpetually feeding the fish, form a charming picture. An equestrian statue of the Connétable Anne de Montmorency, by Paul Dubois, has been replaced before the arcade of the Cour d’Honneur. Opposite the château is the *Pavillon d’Enghien*, which the last Prince de Condé but one built for the accommodation of his suite. The parterre is open from half-past twelve to eight. A bridge leads over a sunken garden to wooded glades, where numbers of peacocks strut up and down. The name of that part of the grounds known as *Parc de*

¹ The races are in the second week in May; on the Sunday towards the end of September which precedes the Paris races, and on the Sunday in October which follows the Paris races.

Sylvie comes from the ‘Maison de Sylvie,’ a dull poem in honour of the Duchesse de Montmorency, composed here by Théophile de Vian, condemned to be burnt alive for sacrilege, and to whom the Duke (beheaded 1632) had given an asylum.

The noble domain of Chantilly was given in 1886 as a free gift to the France to which his life and heart were



CHANTILLY.

devoted, by the most distinguished and public-spirited of her sons, Henri d'Orléans, Duc d'Aumale, immediately after his exile by the republican government. The art treasures with which the palace is filled will be open to the public, under the superintendence of officers appointed by the Académie de France, and will form the most touching and lasting evidence of forbearance and forgiveness which Europe has ever seen.

The pictures belonging to Chantilly include the glorious

'Vierge de la Maison d'Orléans' of *Raffaelle*, the 'Venus and Ganymede' of *Raffaelle*, the 'Battle of Rocroi' of *Van der Meulen*, some of the best works of *Watteau* in existence, the 'L'École Turque' and 'Le Réveil' of *Descamps*, the 'Deux Foscari' of *Delacroix*, and the 'Mort du Duc de Guise' of *Delaroche*. There is a glorious collection of portraits of the house of Condé. The library is valued at 200,000 fr., and for a single chest of drawers, which belonged to Louis XIV., 20,000 fr. was refused by its late owner. In the splendid xvi. c. glass of the chapel windows, the children of the Connétable de Montmorency are represented.

In the *Forest of Chantilly* ($1\frac{1}{2}$ hours, follow the Route du Connétable, opposite the château, as far as the Carrefour du Petit-Couvert, and thence take the third alley to the l.) is the *Château de la Reine Blanche*, or *de la Loge*, a building erected in the ancient style by the Duc de Bourbon, on the supposed site of a little château of Queen Blanche, mother of S. Louis, built in 1227. The neighbouring village of *S. Firmin* was the place where the Abbé Prévost, author of *Manon Lescaut*, fell down in a fit. He was carried, apparently dead, into the house of the curé, and the authorities ordered the body to be opened. As the surgeon plunged his knife into the body, a fearful scream showed that a swoon had been mistaken for death; but it was too late!

[The line from Chantilly to Crépy-en-Valois passes—
13 k. *Senlis* (Hotels: *du Grand Cerf*—good, clean, and reasonable; *dès Arènes*).

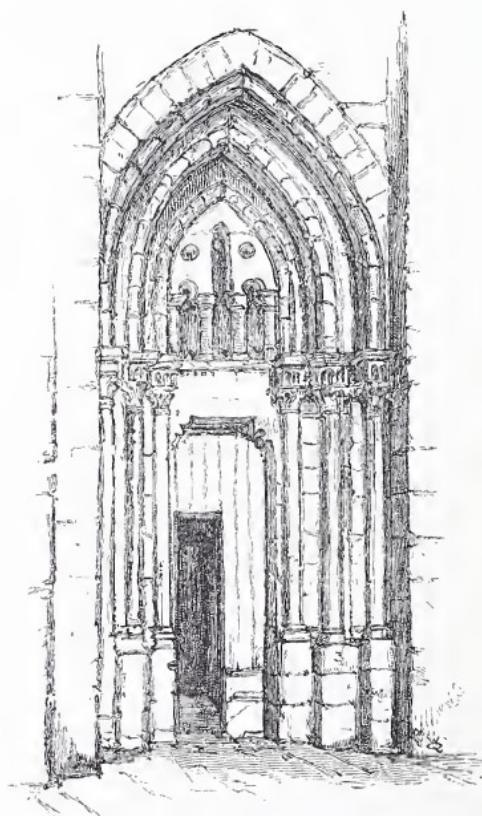
The picturesque and attractive little city of Senlis is a treasure-house alike to the antiquary and artist. It retains its *Gallo-Roman fortifications* (of the Silvanectes) more perfectly

than any town in France, except Bourges and S. Lizier, and its walls of cement, faced on both sides with cut stone, have preserved sixteen out of their twenty-eight ancient towers. The site of the residence of the Roman governor was afterwards occupied by a *Château of the Kings of France*, from Clovis to Henri IV., of which interesting ruins remain from the xi. c., xiii. c., and xiv. c. The ancient gothic entrance to this château is to be found at the end of the Rue du Châtel, but the modern approach is from the little Place S. Maurice. The towers of the royal château are well seen from the Rue de Chat-Huret. In 1863 some small remains of a Roman *Amphitheatre* were discovered.

The *Cathedral of Notre Dame*, to which time has given colouring of exquisite beauty, is a noble building of the xii. c., xiii. c., and xvi. c. The plan on which it was begun, in 1155, was of vast size, but want of funds compelled the curtailment of the length which it was intended to give to the nave, and the suppression of the triforium. The church was consecrated in 1191. In the xiii. c., one of the west steeples was completed, leaving the other unfinished, chapels were added on the r. of the choir, and a transept was begun. The chapels of the nave and some of those of the choir date from the xiv. c. and xv. c. In 1502 the cathedral was struck by lightning, and it became necessary to renew the whole of the vaulting and the upper windows. The transept was finished, and the façade restored at the same time. The central portal of the façade, formerly divided by a central pillar, has the burial and coronation of the Virgin in its tympanum, one of the earliest and best representations of this subject. The transept portals bear the salamander of François I.: they are surrounded by a loggia under the principal windows. The steeple on the r. of the façade, pre-eminent in grace and beauty, is a marvel of early xiii. c.

In the interior, the pillars, side-aisles, and tribunes of the nave and choir belong to the construction of the xii. c. The nave has five bays, of which the first is a vestibule under the towers, and the last opens upon the transepts. In a chapel on the l. the keystone of the vaulting represents a large crown, with four angels extending their wings toward it. The rectangular part of the choir has six bays, of which the first is common to the

transepts. The chapels are XIII. c. and XIV. c. The ambulatory of the apse is encircled by five chapels, of which four are XII. c. The final chapel is modern. In the chapel of S. Rieul are some fine incised monuments of bishops, their crosiers inlaid in white marble. In the wall of the l. aisle is a fine XVII. c. relief of the Entombment.



PORTAL, SENLIS.

The *Évêché* to the S.E. of the cathedral, dates from XII. c., but has lost all its characteristics. Near the cathedral is the desecrated collegiate *Church of S. Frambourg*,¹ rebuilt in 1177, of striking and simple proportions, without aisles or transepts. In this part of the town are several curious old houses with

¹ To visit the interior apply at No. 6, Rue S. Frambourg.

ourelles, and other desecrated churches, one of them, *S. Aignan* (xiv. c. and xvi. c.), turned into a theatre. Another collegiate church, *S. Rieul*, is greatly dilapidated. The fine *Church of S. Pierre* is now inclosed in a cavalry barrack. It is of the richest xvi. c. flamboyant, and has two towers, one crowned by a beautiful spire of 1431. Approached by an avenue from the lower part of the town is the ancient *Abbey of S. Vincent*, founded by Queen Anne of Russia in 1065, now modernised and



ABBAYE DE LA VICTOIRE.

occupied by an ecclesiastical college. The monastic church still exists, with its vaulting of 1130, and its graceful early pointed (xii. c.) tower and low steeple. The *Hôtel de Ville* was rebuilt in 1495. Of the fine old houses, we may especially notice No. 53, Vieille Rue de Paris, with a xvi. c. polygonal tower, and No. 20, Rue du Châtel, with a curious gothic portal and vaulted halls.

We must take the Rue Bellon (first on the l. in descending the Grande Rue) and proceed in a direct line till we reach a crucifix, then follow a stony road (r.) to a watermill, opposite

which take a paved lane to reach (r.), in the gardens of a château, the beautiful ruins of the *Abbaye de la Victoire*, founded by Philippe-Auguste in honour of the victory of Bouvines. The architect was a monk named Ménand. Louis XI. often used to stay at this abbey, and built a château close by (which was pulled down by the monks in 1599), where he signed a treaty of peace with François II. of Brittany. In 1783 the abbey was suppressed, and the greater part of its buildings were pulled down. The existing remains are those of three bays of the S. aisle of the choir, which had been restored 1472—1519.

Very near the Abbaye de la Victoire, $3\frac{1}{2}$ k. from Senlis, is the ancient *Château of Mont l'Évêque*, which was the summer residence of the bishops of Senlis. $4\frac{1}{2}$ k. further (twenty minutes' walk from the station of Barbery, on the line from Senlis to Crépy-en-Valois) is the ruined castle of *Montépilloy* (Mons Speculatorum), built XII. c., partly rebuilt by Louis d'Orléans in 1400, and dismantled at end of XVI. c.

Ermenonville (13 k.) may be visited from Senlis (see ch. iv.).

20 k. *Barbery* (the nearest station to Montépilloy). The church was consecrated in 1586 by Guillaume Rose, Bishop of Senlis, famous in the League. Near this is the château of *Chamant*, which belonged to Lucien Bonaparte. There is a monument there to his first wife Éléonore Boyer.

27 k. *Auger-S.-Vincent*. The church is XII. c., XIII. c., and XVI. c., with some windows of 1534. 2 k. E. is the farm of *Parc-aux-Dames*, once a monastery: the XV. c. chapel remains.

36 k. *Crépy-en-Valois* (Hotel: *de la Bannière*). The former capital of the duchy of Valois has some remains of a château founded XI. c. The parish church of *S. Denis* dates from the same time, but the façade is XII. c., the choir XV. c. The collegiate church of *S. Thomas* was begun in 1180 by Philippe d'Alsace, Comte de Flandre. The façade is XIII. c.; the tower, with a stone spire, XIV. c. Thomas à Becket passed through Crépy as the church was building, and asked to whom it would be dedicated. ‘To the first martyr,’ replied the count, meaning S. Stephen. But after the death of Thomas soon afterwards, the founder recalled his words to the archbishop, and dedicated the church to him. Several houses are of XV. c. and XVI. c., and one of the XIV. c.]

266 k. *Survilliers* (omnibus), where the château was bought by Joseph Bonaparte, who took the name of Comte de Survilliers, when he went to America after the fall of the Empire. 4 k. E., near Plailly, is *Morfontaine*—where the treaty of peace between France and the United States was signed—the favourite residence of Joseph Bonaparte. Morfontaine was afterwards possessed by the Duc de Bourbon, who left it to his mistress, Mme. de Feuchères.

272 k. *Louvres* (1 k.) has a XIII. c. portal of its ancient hospice. Of one of its two churches, only the tower (XI. c. and XIII. c.) remains. The other is XII. c. and XVI. c., with a romanesque façade. 4 k. N. (omnibus) is *Marly-la-Ville*, with a fine XIII. c. church, and a gateway with tourelles. 10 k. E. is *Moussy-le-Neuf*, with a XIII. c. church.

276 k. *Goussainville*. 4 k. is *Fontenay-les-Louvres*, with a curious church of XII. c., XIII. c., and XVI. c.

281 k. *Villiers-le-Bel*. The church is XII. c. and XIII. c. Omnibus to (5 k.) Écouen (see p. 108). 9 k. E. is *Boissy* (where the banker Law had a château), passing (3 k.) *Gouesse*, where Philippe-Auguste was born in 1165. The church is of his time, but modernised.

286 k. *Pierrefitte Stains*. The château of *Stains*, which belonged to the family of Harlay in XVII. c., was bought by Jérôme Bonaparte, King of Westphalia. The church is XVI. c. The *Fort de Ganges* was constructed in 1876.

290 k. S. *Denis* (Hotels : *de France*; *du Grand Cerf*).

The station of S. Denis is a long way from the cathedral. Those who make the excursion from Paris will find it simpler to take the tramway (every half-hour) from the Rue Taitbout or the Boulevard Haussmann (with omnibus connection from the Boulevard S. Denis), which sets visitors down close to the church.

On the site of an oratory in which the pious Catulla placed the relics of S. Denis, with his companions Rusticus and Eleutherius, after their death at the *Mons martyrum* (Montmartre), and in the village which in the XII. c. was called from her *Vicus Catholiacensis*, rose the famous abbey of S. Denis. In the v. c. S. Geneviève rebuilt the chapel of S. Denis, and her work was four times reconstructed before the XIII. c., to which the present building is due, though, in the crypt, some arches remain from the church of Dagobert, 630. The Abbot Suger, who governed France during the crusade of Louis VII., built the greater part of the church which we now see, the church in which Jeanne Darc offered her sword and armour upon the altar, and in which Henri IV. abjured Protestantism. The western façade, of 1140, has three romanesque portals, richly decorated with sculpture, that in the centre with statues of the wise and foolish virgins. Only one of the two side towers remains; that on the N., pulled down in 1846, had a tall spire. The remaining tower contains the great bell of Charles V., recast in 1758, and called Louise, in honour of Louis XV. The stately aspect of the interior is greatly enhanced by the four staircases leading to the chevet. The choir, surrounded by radiating chapels, was consecrated in 1144. The stained-glass windows are mostly of the reign of Louis-Philippe: only one is ancient, that in the Chapel of the Virgin, with the genealogy of Christ.

In 1790, the decree which suppressed the religious orders put an end to the existence of the abbey of S. Denis, which had lasted more than eleven centuries and a half. The monks celebrated mass for the last time September 14, 1792, after which their church became that of the parish.

But in 1793 the church also was closed, and was only reopened in the following year, as a Temple of Reason. Interesting as are the tombs now collected here, none of the monuments which existed in the abbey-church before the Revolution were older than the time of S. Louis. It was that king who placed tombs upon the resting-places of his predecessors from the time of Dagobert to that of Louis VI., his great-great-grandfather. Very few princes and princesses of the first two dynasties were buried at S. Denis, but the house of Capet were almost all laid there. Of its thirty-two monarchs, only three desired to be buried elsewhere—Philippe I. at S. Bénoît-sur-Loire; Louis VII. at the abbey of Barbeau; Louis XI. at Notre Dame de Cléry. The coffins up to the XIV. c. were in stone, after that in lead. The effigies placed here by S. Louis cannot be considered as portraits. The first statue which appears to aim at portraiture is that of Philippe le Hardi. After the time of Henri II. no royal monuments were erected, and two long lines of coffins of fifty-four members of the House of Bourbon were placed on iron trestles in the sanctuary of the crypt without tombs. The Dauphin, eldest son of Louis XVI. (June 1789), filled the last place which remained unoccupied; a new burial-place was in contemplation, when the Revolution cleared out all the vaults. Up to that time, besides the abbots of S. Denis, only twelve illustrious persons had received the honour of burial amongst the kings—Pierre de Nemours and Alphonse de Brienne, who died before Carthage in 1270, and whose remains were brought back with those of S. Louis; Du Guesclin, the liberator of France, and his brother in arms, Louis de Sancerre; Bureau de la Rivière, the faithful

councillor of Charles V. and Charles VI.; Arnaud de Guilhem, killed at the battle of Bulguéville, 1431; Séidle de S. Croix, wife of Jean Pastourel, councillor of Charles V.; Guillaume de Chastel, killed at the battle of Pontoise, 1441; Louis de Pontoise, killed at the siege of Crotoy, 1475; the Duc de Châtillon, killed at the taking of Charenton, 1649; and the Marquis de S. Maigrin, killed fighting in the Faubourg S. Antoine, 1652; lastly, Turenne, whose body was removed to the Invalides by order of the first consul.

Between Aug. 6 and 8, 1793, fifty monuments were thrown down at S. Denis, but by the indefatigable energy of a single private citizen, Alexandre Lenoir, the greater part of the statues and several of the tombs in stone and marble were preserved, and removed to a Musée des Monuments Français at Paris. The monuments in metal were almost all melted down, though they included the precious recumbent statue of Charles le Chauve, the tomb of Marguerite de Provence, the mausoleum of Charles VIII., and the effigy of the Sire de Barbazan, signed by Jean Morant, founder at Paris. At the same time the royal coffins were rifled of silver-gilt crowns, sceptres, hands of justice, rings, brooches, the distaffs of two queens, and many precious stuffs.

A royal ordinance of December 1816 ordered the closing of the historical museum, and the restoration to the churches of such fragments of tombs as were preserved. A number of monuments from the abbeys of S. Geneviève, S. Germain des Prés, and Royaumont; from the convents of the Cordeliers, Jacobins, Célestins, and other religious orders, were then sent to S. Denis with those which had originally belonged to the church. Only such tombs as

were too large to be placed in the crypt were left above ground; the rest were arranged in the vaults, where they continued till the restoration of the monuments of S. Denis to their original site was begun by Viollet le Duc, and the effigies brought from other sites placed as near as possible to the tombs of those with whom they were connected.

According to present arrangements, the monumental treasures of S. Denis may be glanced at, but they cannot be seen. Every half-hour (except 1 p.m.) on weekdays, and between 3.30 and 5.30 on Sundays, parties of ten are formed and hurried full gallop round the church under the guardianship of a jabbering custode, who is unable to answer any question out of the regular routine, allows none to linger except over the xix. c. monuments, which he greatly admires, and is chiefly occupied by the 'Gentlemen and ladies, please remember your guide,' at the end of the survey. Wooden barriers prevent anyone from approaching the tombs, so little is gained beyond a consciousness that they are there. As the tombs are always shown from the l., we follow that course here.

At the end of the open part of the left aisle of the nave is the little *Chapelle de la Trinité*. It contains the tombs of *Charles de Valois, Comte d'Alençon*, 1346, and his wife, *Marie d'Espagne*, 1379, brought hither from the great church of the Jacobins at Paris. Charles de Valois fell in the battle of Crécy: his shield, sword, and baldric were formerly covered with enamelled copper like those of the Earl of Cornwall in Westminster Abbey. In the same chapel is the tomb of *Leon de Lusignan, King of Armenia*, 1393, who died at Paris and was buried with great magnificence by Charles VI. in the church of the Célestins, whence it was brought here. His statue lies

on the spot where tradition says that Christ entered the church to consecrate it in person.

Passing the barrier, the *Chapelle de S. Hippolyte* on the l.—open towards the aisle—is devoted to the family of Valois or of S. Louis. The first group of monuments in point of date is that of *Philippe, brother of S. Louis; Louis, eldest son of S. Louis, 1260; Louis and Philippe, sons of Pierre, Comte d'Alençon and grandsons of S. Louis*, XIII. c. All these were originally buried in the abbey which S. Louis founded at Royaumont, and were brought here on its suppression in 1791. The figures of the brother and son of S. Louis rest on tombs surrounded by niches full of figures. Those on the tomb of Prince Louis represent the funeral procession which accompanied his remains to Royaumont. Henry III. of England, who was at that time at Paris, was amongst those who carried the coffin, and is thus represented in a relief at the foot of the tomb. The two Alençon children died in infancy, and lie on the same tomb, divided into two niches ; but this tomb is a copy ; the original, with that of a child of Philippe, Comte d'Artois, 1291, also from Royaumont, is in the ‘magazin’ of the church ! *Charles d'Anjou, King of Sicily and Jerusalem, 1285*, brother of S. Louis, is buried at Naples, with a magnificent monument, but his heart was brought to the church of the Jacobins at Paris, where his great-granddaughter, Queen Clémence de Hongrie, erected (1326) the tomb which we now see here : his right hand holds a sword, and his left a heart. *Blanche, third daughter of S. Louis 1320*, married Ferdinand, eldest son of Alfonso X. of Castille, but returned to France after his death, and died in the convent of the Cordeliers in the

Faubourg S. Marcel, which she had founded, whence her tomb was brought hither. She is represented in extreme youth. *Louis, Comte d'Evreux*, 1319, son of Philippe le Hardi, and his wife, *Marguerite d'Artois*, 1311, were buried in the church of the Jacobins at Paris, whence their monument was brought here. The figure of the Countess is one of the best mediaeval statues known—both as to expression and costume: at her feet two little dogs play with some oak-leaves. *Charles, Comte de Valois*, 1325, third son of Philippe le Hardi, and chief of the royal branch of Valois, was also brought hither from the church of the Jacobins. His second wife, *Catherine de Courtenay*, 1307 (daughter of Philippe, titular Emperor of Constantinople, from whom she inherited the title of empress), was brought to S. Denis from the monastery of Maubuisson: her statue has the peculiarity of being in black marble. *Clémence de Hongrie*, 1328, second wife of Louis X. and daughter of Charles Martel (d'Anjou), King of Hungary, was brought hither from the Jacobins. The effigies of *Blanche d'Evreux*, second queen of Philippe VI., 1398, and their daughter *Jeanne de France*, 1371, rest on the spot which their tomb formerly occupied in the centre of the Chapelle S. Hippolyte, but the original black marble pedestal surrounded by twenty-four statuettes of the ancestors of Blanche d'Evreux is destroyed: the queen had formerly a metal crown. Jeanne de France died at Béziers on her way to marry Jean d'Aragon, Duc de Gironne, but was brought for burial to S. Denis. The statue erect against a pillar is that of a Prioress of Poissy, *Marie de Bourbon*, 1402, daughter of Pierre I., Duc de Bourbon, and sister-in-law of King Charles V. She received the veil in her

fourth year. Her effigy remained till the last century in the conventual church of S. Louis de Poissy, attached to a pillar.

On the r. of the aisle is the pillar in honour of *Cardinal Louis de Bourbon*, 1557 (son of François de Bourbon, Comte de Vendôme, and Marie de Luxembourg), archbishop of Sens and abbot of S. Denis. He is buried at Laon, which was one of his five bishoprics, but his heart was brought hither. The pillar formerly bore a kneeling statue of the Cardinal.

Close to this, but inside the choir, is the red marble twisted column in memory of *Henri III.*, 1589, assassinated at S. Cloud, and first buried at the abbey of S. Corneille de Compiègne, whence his remains were brought hither in 1610, to be buried in the chapel of the Valois.

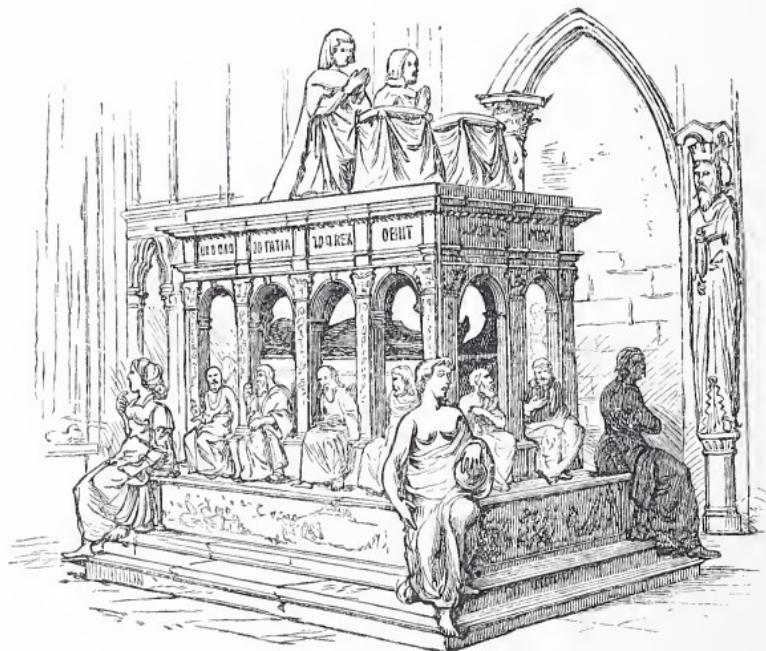
Now, on the r., we see, restored to their original position between the choir and the transept, four tombs bearing statues—*Robert le Pieux*, 1031, and *Constance d'Arles*, 1032, daughter of Guillaume, Count de Provence; *Henri I.*, 1060, founder of S. Martin les Champs, and *Louis VI.*, 1137; *Philippe le Jeune*, eldest son of Louis VI., 1131 (who was crowned in the lifetime of his father, 1129, and was killed by a fall from his horse), and *Constance de Castille*, 1160, daughter of Alphonso VIII., who married Louis VII. after his divorce from Eleanor of Aquitaine; *Carloman*, 771, king of Austrasia, and brother of Charlemagne, who died at twenty-one, and *Ermentrude*, 869, first wife of Charles le Chauve. All this series belongs to the effigies erected by S. Louis to the memory of his ancestors in the XIII. c. Near these are the tombs of *Louis X.*, *le Hutin*,

1316, who died at Vincennes ; the charming little effigy of *Jean I.*, 1316, son of Louis X., who was born at the Louvre four months after his father's death, and only lived five days ; and *Jeanne de France*, 1349, eldest daughter of Louis X. and Marguerite de Bourgogne, wife of Philippe le Bon, king of Navarre. Further inside the choir are tombs copied from those originally existing in the abbey of Royaumont, and supporting effigies brought from thence of *Jean Tristan and Blanche*, children of S. Louis, in enamelled copper. Blanche died 1243 ; Jean, who accompanied his father to the crusades, died before him on the coast of Africa in 1247.

On the l., on either side of the entrance to the N. transept, are statues brought from Notre Dame de Corbeil —a king and queen, which have been long regarded, but with much uncertainty, as representing *Clovis* and *Clotilde*. Hard by is the splendid tomb of *Louis XII.*, 1515, and his second wife, *Anne de Bretagne*, 1514, executed at Tours by Jean Juste. A large square base supports an edifice pierced by twelve arches, within which the royal pair are represented as skeletons, whilst above they kneel, as in life, with joined hands before a prie-dieu, in statues which are supposed to be portraits of the utmost fidelity. Statues of Fortitude, Justice, Prudence, and Temperance are seated at the angles; between the arches are statues of the apostles, and on the base are four bas-reliefs of wonderful workmanship, representing the campaigns of the king in Italy. In this monument, says Lübke, ‘French sculpture attained its classical perfection.’

The next great monument, of *Henri II.*, 1559, and *Catherine de Médicis*, 1589, is the masterpiece of Germain

Pilon. It formerly occupied the centre of a magnificent chapel of its own, destroyed in 1719, when it was transferred to the N. transept. The royal pair are again here represented twice—below, in the sleep of death, the queen, beautiful as at the time of the death of her husband, whom she survived thirty years; above, kneeling in royal robes.



TOMB OF LOUIS XII., S. DENIS.

The bas-reliefs of the stylobate represent Faith, Hope, Charity, and Good Works.

Near the tomb of Henri II. is that of *Guillaume du Chastel*, 1441, ‘panetier du roi,’ killed at the siege of Pontoise, and buried here by Charles VII. on account of his great valour and services to the state. He is represented in complete armour.

Beyond this, in the *Chapelle Notre Dame la Blanche*, are three tombs. The first bears the effigies of *Philippe V., le Long*, 1322; his brother, *Charles IV., le Bel*, 1321, with his wife, *Jeanne d'Evreux*, 1371, long his survivor. The second is that of *Blanche de France*, 1392, daughter of Charles IV., and wife of Philippe, Duc d'Orléans, fifth son of Philippe de Valois. The third effigy represents *Jean II., le Bon*, taken prisoner at the battle of Poitiers, who died at the Savoy, in London, 1364. It was to this chapel that Queen Jeanne d'Evreux gave the image of the Virgin which is now at Paris, in the church of S. Germain-des-Prés.

On the r. of the stairs ascending to the sanctuary, between them and the choir, are the cenotaph monuments of *Clovis I.*, 511, and his son *Childebert I.*, 558. The statue of Clovis, of XII. c., comes from a tomb which occupied the centre of a (now destroyed) church which he founded under the name of the Saints-Apôtres, and which afterwards took that of S. Geneviève. — The king has the long hair and beard of the Merovingian race. The statue of Childebert I. comes from his tomb in the centre of the choir of the church which he founded in honour of S. Vincent, afterwards S. Germain-des-Prés.¹

Ascending the steps, we find, on the r., the tomb of a prince, supposed to be a *Comte de Dreux*, from the church of the Cordeliers; the epitaphs were destroyed in a fire at the monastery in 1580. Close by is an *Unknown Princess*, supposed to represent Blanche, daughter of Charles IV.

On the l., in the *Chapelle S. Eustache*, the second quadrangular chapel of the apse, we are surprised to find

¹ Three sculptured gravestones placed by the Benedictines of S. Germain-des-Prés over the graves of Clotaire II., his wife Bertrude, and Childeric II., have been left neglected in the 'magasin' of S. Denis.

Henri II. and *Catherine de Médicis*, a second time, lying on a bronze bed. The statues are splendid works of Germain Pilon, and were only brought to S. Denis in 1589, after the death of Catherine de Médicis. Behind this tomb is the kneeling statue of *Marie de Bourbon*, 1538, which once existed, with that of her sister Catherine, in the abbey of Notre Dame de Soissons, of which the latter was abbess. They were daughters of Charles de Bourbon, Duc de Vendôme, and sisters of Antoine de Bourbon, father of Henri IV. Marie was betrothed, in 1535, to James V. of Scotland, but died before her marriage could take place. On this spot was formerly the monument of Turenne, now at the Invalides.

The seven semicircular chapels of the chevet are dedicated to S. Osmanne, S. Maurice, S. Pérégrin, the Virgin, S. Caiaphas, S. Eugène, and S. Hilaire. A number of ancient inscriptions, and some sepulchral stones of abbots of S. Denis, have been placed in these chapels.

On the S. side of the Sanctuary, but behind the high altar, inserted in a modern altar-tomb, is the curious mosaic tomb of *Frédégonde*, wife of Childeric I., 597. The queen—who, amongst many others, murdered her brother-in-law, stepson, husband, and the bishop Pretextatus at the altar—is represented with crown and sceptre, and royal mantle. The tomb comes from S. Germain-des-Prés.

The *Sacristy* is adorned with modern paintings relating to the history of the abbey. In an adjoining room is the *Treasury*, now of little interest.

To the S. of the high altar, the side of the epistle, has been restored the tomb of *Dagobert*, 638, long exiled to the porch of the nave. This king died in the Abbey

of S. Denis. His gothic monument is probably due to S. Louis. A modern statue has been copied from the fragments broken at the Revolution. At the sides of the arch are the statues of *Nantilde*, wife of Dagobert, and *Clovis II.*, their son.

A seated wooden statue of the Virgin, near the tomb of Dagobert, comes from the church of S. Martin-des-Champs at Paris. Descending the steps of the sanctuary we find on the l. four tombs bearing statues to *Pipin*, 768, who was buried near the high altar, with the good queen *Berthe*, 783; and to *Louis III.*, 883, and *Carloman*, 884, sons of Louis II. The latter was killed at eighteen, in hunting, by the carelessness of one of his attendants, and died refusing to give his name, that the servant might not be punished; his admirable statue is full of youthful grace.

Here is the entrance to the *Crypt*, of which the walled-in central part, a relic of the xi. c., has served since the time of Henri IV. as a burial-place for the princes and princesses of the blood royal. It now contains the coffins of Louis XVI., Marie Antoinette, Louis XVIII., Mesdames Adélaïde and Victoire de France (brought from Trieste, where they died), Charles Ferdinand, Duc de Berry, and two of his children, who died in infancy, Louis Joseph, Prince de Condé, and Louis Henri Joseph, Duc de Bourbon, father of the Duc d'Enghien. Here also are Louis VII., brought from the Abbey of Barbeau near Melun, and Louise de Lorraine, wife of Henri III., brought from the church of the Capucins at Paris. In a walled-up chapel at the end of the crypt aisle—Le Caveau de Turenne—have been placed all the remains of earlier kings and queens which were exhumed

from the trench into which they were thrown at the Revolution. In the east chapel are kneeling figures by Gaulle and Petitot to *Louis XVI.* and *Marie Antoinette*. In another chapel is a monument to *Louis XVIII.* by Valois, and a relief to *Louis XVII.* In a third a relief commemorates *Madame Louise*, daughter of Louis XV., who died a nun at S. Denis. In a fourth is a statue of Charlemagne by Gois, made by order of Napoléon I. In a fifth a monumental statue to *Diane de France*, 1619, Duchesse d'Angoulême et de Montmorency, brought from the Minimes of the Place Royale. On the wall to the S. is a bust of *Louis XI.* A passage containing four huge statues of Religion, Courage, France, and Paris, by Cortot and Dupaty, intended for the tomb of the *Duc de Berry*, murdered 1820, leads to an inner crypt. Here are tombs to *Henri IV.*; *Louis XIII.* and *Anne of Austria*; *Louis XIV.* and *Marie Thérèse*, and *Louis XV.* The reliefs placed over the burial-place of the heart of Louis XIII. were brought from the Grands-Jésuites (SS. Paul et Louis) at Paris, and are the work of Jacques Sarrazin. Here also a tomb bears medallions to *Mesdames Adélaïde and Victoire* and their niece, *Madame Élisabeth*, the brave and saintly sister of Louis XVI. The *Caveau Impérial*, which Napoléon III. made to receive his dynasty, is quite untenanted.

Returning to the upper church, we find on the l. the *Chapelle de S. Jean-Baptiste* or *des Connétables*, which contains the very interesting tomb of Bertrand Duguesclin, Comte de Longueville and Constable of France, who died 1380 before the walls of Châteauneuf de Randon. A white marble statue commemorates the Constable *Louis de Sancerre*, 1402, brother-in-arms of Bertrand Duguesclin

and Olivier de Clisson. ““Enfants,”” disait-il à ses gens lorsqu’ils allaient en guerre, “en quelque état qu’un homme se trouve, il doit toujours faire son honneur.””

Near Duguesclin, two months later, was laid the king he served, *Charles V., le Sage*, 1380—whose characteristic statue reposes on a modern tomb of black marble, with that of his queen *Jeanne de Bourbon*, 1377, daughter of Pierre I., Duc de Bourbon, who was killed at Poitiers. The statue of the queen was brought from the church of the Célestins at Paris, where her entrails were buried, as is indicated in the figure, by the bag in its hands, which is supposed to contain them. From the same church were brought two niches containing statues of Charles V. and Jeanne, which formerly decorated the portal, destroyed in 1847.

Another modern tomb bears the remarkable effigies—apparently portraits—of *Charles VI.*, 1422, who died insane, and his wicked wife *Isabeau de Bavière*, 1435. Her crowned head bears a double veil, the upper fastened to the lower by long pins. This hated queen was brought to S. Denis in a boat by night, unattended—‘ni plus, ni moins qu’une simple demoiselle.’¹ A third tomb, almost similar to the two last, commemorates *Charles VII.*, 1461, and his wife, *Marie d’Anjou*, 1463, daughter of Louis II., king of Naples.

Against the wall of this chapel, the burial-place of Charles V., have been placed two curious sculptured slabs commemorating the *Battle of Bouvines*, 1214, brought from the church of St. Catherine du Val-des-Écoliers, founded by the sergeants-at-arms in thanksgiving for that victory, the Confraternity of Sergeants-at-arms owing its foundation

¹ Brantôme.

to Charles V. To the wall of the transept is removed the beautiful canopied tomb erected, in the church of the Célestins at Paris, by Françoise d'Alençon, to her seven-years-old child, *Renée d'Orléans-Longueville*, 1515, daughter of François II., Duc de Longueville, who died in the abbatial hotel of S. Geneviève.

Descending the church, we now come on the r. to another group of tombs. That of *Isabelle d'Aragon*, 1271, daughter of James I., king of Aragon, who died from a fall from her horse while crossing a river at Cosenza in Calabria, bears her white marble effigy with two little dogs at her feet. The tomb of *Philippe le Hardi*, 1285, who died at Perpignan, bears an effigy which is supposed to be the earliest authentic royal portrait-statue at S. Denis. Close by is the monument of *Philippe IV., le Bel*, 1314, with a well-preserved but mannered statue. Behind are the tombs of *Clovis II.*, 656, son of Dagobert I. and Nantilde, and husband of S. Bathilde (buried at Chelles); and *Charles Martel*, 741, son of Pépin d'Herstall, famous for his victories over the Saracens, who held the title of Maire in the palace of the Francs, or of 'Duc des Français.'

On the l. side of the transept door is buried *Suger*, the great abbot of S. Denis, who built the greater part of the church, and governed France during the crusade of Louis VII.

We now reach (l.) the magnificent tomb of *François I.*, 1547, and his wife *Claude de France*, 1521, one of the most perfect masterpieces of renaissance architecture and sculpture in France, designed by Philibert de l'Orme, with royal effigies by Jean Goujon, and exquisite sculptured details by Germain Pilon, Pierre Bontemps, Ambroise Perret, Jacques

Chantrel, Bastien Galles, Pierre Bigoigne, and Jean de Bourges. The tomb is an edifice of white marble—of which the east and west façades are adorned, each with twenty-one reliefs representing the campaigns of the king, with the battles of Marignan and Cérisoles. Within the open arches François—a sublime dead warrior—and Claude (who died at twenty-one), a gentle, melancholy girl, are seen lying in death. On the platform above they are represented a second time, kneeling in life, with their children behind them—*Charlotte de France*, who died at eight years, the dauphin *François*, and *Charles*, Duc d'Orléans.

Under one of the arches of the wall arcade is the figure, brought from the church of the Jacobins in Paris, of *Béatrix de Bourbon*, 1383, queen of Bohemia, daughter of Louis I., Duc de Bourbon, and great-granddaughter of S. Louis, whose first husband was Jean de Luxembourg, king of Bohemia, killed upon the battle-field of Crécy, and who afterwards married Eudes, lord of Grancey in Burgundy.

Behind the tomb of François I. and Claude, in the chapel of S. Michel, is an exquisite urn, sculptured by Pierre Bontemps, to contain the heart of François I., which, after the death of the king at Rambouillet (March 31, 1547), was taken to the abbey of Notre Dame de Hautes-Bruyères. Close to the urn, on its ancient site, is the effigy of Princess *Marguerite*, 1382, daughter of Philippe le Long, and wife of Louis, Comte de Flandre, killed at the battle of Crécy. She died at the age of seventy-two, having endowed the chapel, where she was buried. Much more of the original tomb remains in the *magasin* of the church. Near the aisle is the tomb of *Charles*, Comte d'Etampes, 1336, son of Louis, Comte d'Evreux, brought from the church

of the Cordeliers at Paris, where it occupied a place behind the high altar.

The group of monuments behind was erected by Louis XII., the son of Charles, Duc d'Orléans, to his father, uncle, grandfather, and grandmother, in the church of the Célestins at Paris. The fragments were brought hither and restored. On a quadrangular base, surrounded by twenty-four niches, are the statues of *Charles, Duc d'Orléans*, 1465, and *Philippe, Comte de Vertus*, 1420. Between these figures rises a sarcophagus bearing the effigies—full of character—of their parents, Louis de France, *Duc d'Orléans*, 1407 ('the very refuge and retreat of chivalry'¹), second son of Charles V., and his wife *Valentine de Milan*, 1408 (daughter of Giangaleazzo Visconti, by his first wife, Isabelle de France), from whom both Louis XII. and François I. descended. Twenty of the statuettes which surround the tomb are ancient. It was Louis d'Orléans who built the châteaux of Pierrefonds and la Ferté-Milon, and who was murdered in the Rue Barbette. Charles d'Orléans was the poet-duke, who languished as a prisoner at Windsor for twenty-five years after the Battle of Agincourt.

A modern copy near the high altar commemorates the famous *Oriflamme* (*auriflamma*—from its red and gold), the standard of S. Denis, which became the banner of the kings of France, and always accompanied them to the battle-field: its last appearance was on the field of Agincourt.

The Abbey of S. Denis, ruled by a line of sixty-three abbots, several of whom were kings of France, and whither Abelard came as a monk in 1119, has entirely disappeared. Mme. de Maintenon appropriated its revenues

¹ Christine de Pisan.

for her institution of S. Cyr. A house of education for daughters of members of the Legion of Honour occupies the modern buildings. In the almost ruined church, formerly known as *La Paroisse*, which was the chapel of the Carmelite convent, a grave is pointed out as that of Henriette d'Angleterre, youngest daughter of Charles I., and wife of Gaston d'Orléans, brother of Louis XIV.; her body, however, was amongst those exhumed in the abbey-church. In the Carmelite convent, Louise-Marie de France, 'Madame Louise,' third daughter of Louis XV., took the veil in 1770; there she was constantly visited by her nephew, Louis XVI., and there she died, before the troubles of the Revolution, Dec. 23, 1787.

296 k. Paris.

CHAPTER III.

PARIS.

THE capital of France is described at length in the volume called *Paris*, which is also sold in two small parts for convenience as a guide-book. Only a brief *résumé*—omitting historic detail—is given here.

Arrival. Cabs.—From 6 a.m., March 31 to Oct. 1, and from 7 a.m. from Oct. 1 to March 31 :—

Ordinary cabs for 2 persons, 1 fr. 50 c. the course ; 2 fr. the hour.

Ordinary cabs for 4 persons, 2 fr. the course ; 2 fr. 50 c. the hour.

Omnibus for 6 persons, 2 fr. 50 c. the course ; 3 fr. the hour.

From 12.30 p.m. to 6 a.m., from March 31 to Oct. 1, and to 7 a.m. from Oct. 1 to March 31 :—

For 2 persons, 2 fr. 25 c. the course ; 2 fr. 50 c. the hour.

For 4 persons, 2 fr. 50 c. the course ; 2 fr. 75 c. the hour.

Omnibus for 6 persons, 3 fr. the course ; 3 fr. 50 c. the hour.

The price of cabs taken from a *remise* is slightly higher. All prices are raised outside the fortifications. When a cab is engaged, the driver should be asked to give his ticket (*numéro*), which is marked with the tariff of prices.

Travellers arriving late in Paris and leaving early the next morning by another line, may do well to sleep at one of the hotels near the Gare du Nord, such as Hotel *du Chemin de Fer du Nord* [good], opposite the station. Or they may prefer a hotel near the station of departure, such as—near the *Gare de l'Est* (for Strasbourg and Nancy or Basle), H. *de l'Europe* [good], 74 Boulevard de Strasbourg : H. S. *Laurent*, 4 Rue de Metz : H. *de Bâle*, 6 Rue de Metz : H. *de Strasbourg*, 78 Boulevard de Strasbourg ; near the *Gare de Lyon*, H. *du Chemin de Fer de Lyon* ; near the *Gare d'Orléans*, H. *du Chemin de Fer*, 8 Boulevard de l'Hôpital ; near the *Gare Montparnasse* (for Chartres and Brittany), H. *de France et de Bretagne*, 1 Rue du Départ near the *Gare S. Lazare* (for Rouen and Normandy), H. *de*

Londres et New York, 15 Rue du Havre; H. *Anglo-Américain*, 113 Rue S. Lazare.

Hotels.—The best hotels are those on the western boulevards, in the Rue de Rivoli, Place Vendôme, Rue de la Paix, and their neighbourhood. In these hotels the price of bedrooms varies from 4 to 10 fr., according to the size and floor. Pension in winter is from 15 to 20 fr. a day. Hotels in the Rue S. Honoré are less expensive and often more comfortable—pension in winter from 10 to 15 fr. a day.

The three largest Hotels are—H. *Continental*, 3 Rue de Castiglione, with a view of the Tuileries gardens; *Grand Hôtel*, 12 Boulevard des Capucins, close to the New Opera House; *Grand Hôtel du Louvre*, Rue de Rivoli, opposite the Louvre, and close to the Palais Royal.

Important and comfortable hotels are—H. *Bristol*, 3 and 5 Place Vendôme; H. *du Rhin*, 4 and 6 Place Vendôme; H. *Meurice*, 228 Rue de Rivoli; H. *Windsor*, 226 Rue de Rivoli; H. *Brighton*, 218 Rue de Rivoli; H. *Wagram*, 208 Rue de Rivoli; H. *Mirabeau*, 8 Rue de la Paix; H. *Westminster*, 11 and 13 Rue de la Paix; H. *de Hollande*, 20 Rue de la Paix; H. *Splendide*, 24 Rue de la Paix; H. *Chatham*, 17 Rue Daunou; H. *de l'Empire*, 7 Rue Daunou; H. *des Deux-Mondes*, 22 Avenue de l'Opéra. Comfortable hotels for a long residence are—H. S. *James* (once the residence of the de Noailles), 211 Rue S. Honoré; H. *de Lille et d'Albion*, 223 Rue S. Honoré; H. *Richmond*, 11 Rue du Helder. The hotels north of the Boulevards or south of the Seine are much less expensive, and quite unfrequented by English.

Bachelors making a long stay in Paris may live very comfortably and reasonably at Maisons Meublées, such as H. *Noël-Peter*, Rue d'Amboise; H. *de Rastadt*, 7 Rue Daunou; and many small hotels on the Quai Voltaire, and in the neighbouring streets. Travellers are never required to have luncheon or dinner in the Parisian hotels, but are generally expected to breakfast there.

Restaurants.—The best as well as the most expensive restaurants are those on the boulevards and in the Palais Royal. Here a good dinner costs from 10 to 15 fr., exclusive of wine. Restaurants of high reputation are—*le Grand Véfour*, 79 Galerie Beaujolais, Palais Royal; *Maison Dorée*, 20; *Café Riche*, 29; *Café Anglais*, 13; *Café du Helder*, 29—Boulevard des Italiens; *Bignon*, 32 Avenue de l'Opéra.

Travellers who are not connoisseurs will, however, probably be satisfied with the *Restaurants Duval*, which are admirably managed and very moderate in price. These establishments are scattered all over the town, and a list of them is found on the card which is presented to every one on entering, and on which the waitress (dressed in a costume) marks articles as they are ordered. Payment is made

at a desk, three or four sous being left on the table for the attendant. Some of the most convenient Restaurants Duval are—194 Rue de Rivoli; 31 Avenue de l'Opéra; 27 Boulevard de la Madeleine; 10 Place de la Madeleine; 10 Boulevard Poissonnière; 21 Boulevard Montmartre; 26 Boulevard S. Michel (near Hôtel de Cluny).

Omnibuses.—The fares in all Parisian omnibuses are the same, for any distance whatever within the barriers—30 c. inside, 15 c. outside. If no omnibus runs to the exact point a traveller wishes to reach, he demands *correspondance* (permission to change from one line to another), on entering a vehicle. Receiving a ticket, he will be set down at the point where the two lines cross, and the ticket will give him a prior right to a seat in the corresponding omnibus, and, in some cases, free him from a second payment. There are tramway lines to S. Cloud, Versailles, and other places in the suburbs.

Theatres.—Tickets for theatres may be purchased beforehand at a *bureau de location*, where a plan of the theatre is shown. Seats secured thus are slightly more expensive than those demanded *au bureau* (at the door). The most important theatre is the Théâtre Français, on the S.W. of the Palais Royal. The performances of the Opera take place on Mondays, Wednesdays, and Fridays, and, in the winter, on Saturdays also.

I.

THE TUILERIES AND LOUVRE.

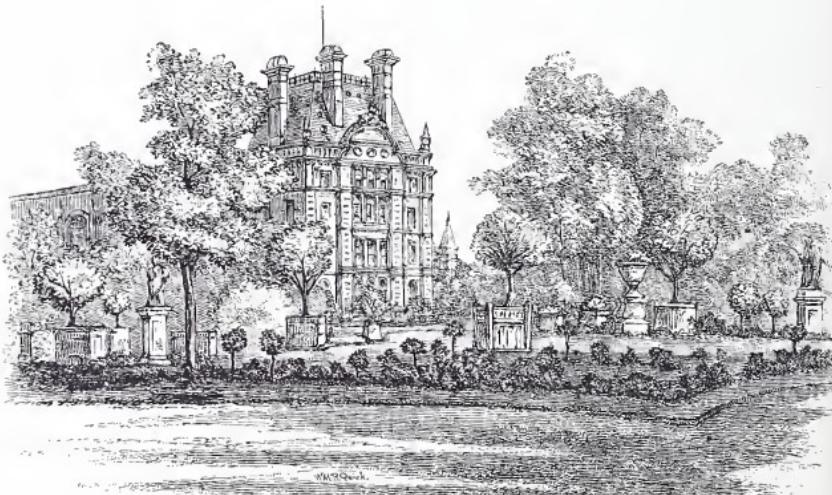
Those who visit Paris now, and look down the avenues of the Champs Elysées and gardens which lead to nothing at all, or mourn over the unmeaning desolate space once occupied by the central façade of the Tuileries, can scarcely realize the scene as it was before the Revolution of 1871. Then, between the beautiful chestnut avenues, across the brilliant flowers and quaint orange trees of the gardens, beyond the sparkling glory of the fountains, rose the majestic façade of a palace, infinitely harmonious in colour, indescribably picturesque and noble in form, interesting beyond description from its associations, appealing to the noblest

and most touching recollections, which all its surroundings led up to and were glorified by, which was the centre and soul of Paris, the first spot to be visited by strangers, the one point in the capital which attracted the sympathies of the world.

It is all gone now. Malignant folly ruined it: apathetic and narrow-minded policy declined to restore and preserve it. Nothing remains of the past but the Tuileries garden, with its great orange trees in tubs and its vast population of statues. Most of these date from the Revolution; but the older statues, brought hither from the gardens of Marly, are of the time of Louis XIV. The north terrace, above the Rue de Rivoli, is the same *Terrasse des Feuillants*, along which Louis XVI., and his family, escaped from the Tuileries on the terrible Aug. 10, 1792, to take refuge in the National Assembly, then held in the Manège or riding-school, which joined the old buildings of the Couvent des Feuillants. Behind the desecrated site of the Tuileries extend the vast courts of the *Louvre*, originating in a fortress of Philippe-Auguste, but chiefly built by Pierre Lescot, under François I.; by Antoine du Cerceau, under Henri IV.; and by Antoine le Mercier and Claude Perrault, under Louis XIV. The Louvre and Tuileries were united into one magnificent palace by Napoléon III. in 1857. Entering the Louvre from the Rue de Rivoli, we see the centre of the grille, of what was formerly the court of the Tuileries, occupied by the *Arc de Triomphe du Carrousel*, built in 1806 for Napoléon I. The car and horses which surmount it are modelled in imitation of the famous horses of S. Mark, restored to Venice by the Allies. It was in the Place du Carrousel that the unfortunate family of Louis XVI. met,

on the evening of June 20, 1790, before their fruitless flight to Varennes. Under the Consulate the enclosure was used for the weekly reviews of Napoléon.

The collections of paintings and sculptures in the Louvre are freely open daily—*except on Mondays*—from 9 to 5 on weekdays, and 10 to 4 on Sundays and holidays.



THE GARDENS OF THE TUILLERIES.

The most important of the numerous collections of the Louvre are the pictures on the first floor, reached on the r. of the Pavillon Sully, which faces the Arc du Carrousel in the centre of the front of the palace. On reaching the first floor, a door on the r. opens into the *Salle des Séances*, containing a collection of pictures by many masters bequeathed by M. Louis la Caze, 1870. Passing through the *Salle de Henri II.* (with its French pictures) we reach the *Salle des Sept Cheminées*, containing a collection of mannered but exceedingly popular works of the French school,

especially (242) the famous picture by *Géricault*, representing the ‘Scene on the raft of the Medusa after its shipwreck,’ which is said to have inaugurated modern emotional French art; and a lovely portrait of Mme. Récamier (160) by *David*.

Passing through a room containing Etruscan jewels, we enter, from the l. of the circular vestibule, the magnificent *Galerie d'Apollon*, decorated with paintings by Lebrun and stucco ornaments by Girardon and other great masters. The central painting of the ceiling—the Victory of Apollo over the Python—is one of the finest works of *Delacroix* (1849). The gallery contains a collection of gems and precious objects, some of them of great historic importance.

At the end of the gallery, we reach the *Salon Carré*, which contains the masterpieces of all the different schools collected in the Louvre. All the pictures in this room deserve study; but, beginning from r., we must especially notice:—

- 446. *Titian*. The Entombment.
- 410. *Rembrandt*. The House of Joseph the Carpenter.
- Unnumbered. *Perugino*. Apollo and Marsyas.
- 121. *Gérard Dou*. The Woman with the Dropsy.
- 229. *Sebastian del Piombo*. The Visitation.
- 539. *Murillo*. The Immaculate Conception. ‘The Soult Murillo.’
- 96. *Paul Veronese*. The Supper in the House of the Pharisee.
- 452. *Titian*. Alfonso I. of Ferrara and Laura de’ Dianti.
- 523. *Franciabigio?* Portrait of a Young Man.
- 363. *Raffaelle*. ‘La Vierge au Voile.’
- 462. *Lionardo da Vinci*. Portrait of Mona Lisa, ‘La Joconde.’
- 162. *Van Eyck*. ‘La Vierge au Donateur.’
- 447. *N. Poussin*. Portrait of the Artist.
- 364. *Raffaelle*. The Holy Family.
- 368. *Raffaelle*. S. Michael.
- 365. *Raffaelle*. Holy Family, with SS. Elizabeth and John.

- 362. *Raffaelle.* Madonna and Child with S. John, 'La Belle Jardinière.'
- 459. *Lionardo da Vinci.* Madonna and Child with S. Anne, 'La Sainte Anne.'
- 395. *Paul Veronese.* The Feast of Cana.
- 19. *Correggio.* The Marriage of St. Catherine.
- 142. *Vandyke.* Charles I. of England. From the private salon of Louis XVI.
- 370. *Raffaelle.* S. Michael and the Dragon.

A small room to r. of the Salon Carré contains beautiful frescoes by *Luini* from the Palazzo Litta at Milan. Leaving the Salon Carré by the door opposite that by which we entered, we reach the Grande Galerie, immediately to the right of which opens the *Salle des Sept Mètres*, containing a precious collection of the earlier Italian schools especially :—

- 251. *Mantegna.* 'La Vierge de la Victoire.'
- 250. *Mantegna.* The Crucifixion.
- 221. *Fra Filippo Lippi.* Madonna and Child.
- 23. *Niccolo Alunno.* A Predella.
- 192. *Giotto.* S. Francis receiving the Stigmata.
- 170. *Gentile de Fabriano.* The Presentation in the Temple.
- 182. *Fra Angelico.* The Coronation of the Virgin.
- 184. *Botticelli.* Madonna and Child with S. John.

La Grande Galerie, begun by Catherine de Médicis and continued under Henri IV., is filled with pictures divided according to their schools: but, going straight on, we must especially notice :—

- R. 463. *Lionardo da Vinci.* Bacchus.
- 373. *Raffaelle.* Joanna of Arragon.
- 458. *Lionardo da Vinci.* S. John Baptist.
- 367. *Raffaelle.* S. Margaret.
- 450. *Titian.* Portrait of François I.

366. *Raffaelle*. S. John Baptist.
 546. *Murillo*. The Miracle of S. Diego.
 556. *Zurbaran*. The Funeral of S. Pedro Nolasco.
 672. *Albert Dürer*. Head of an Old Man.
 277. *Jan von Mabuse*. Portrait of Chancellor Jean Carondelet.
 434-457. *Rubens*. 'La Galerie Médicis,' ordered by Marie de Médicis, in 1620, to decorate the gallery which she had just built at the Luxembourg.
 129. *Gérard Dou*. An old woman reading the Bible to her husband.
 400. *Paul Potter*. 'The Prairie.'
 527. *G. Terburg*. The Music Lesson.
 83. *Philippe de Champaigne*. Portrait of his daughter Suzanne, a nun of Port Royal, recovering from dangerous illness, in answer to the prayers of sister Catherine Agnes Arnauld.
 146. *Vandyke*. Portrait of Francesco de Moncada, Marquis d'Aytona.
 145. *Vandyke*. Portrait of the Infanta Isabella Clara Eugenia, as a widow.
 144. *Vandyke*. Carl Ludovic, Duke of Bavaria, and his brother, Prince Rupert.

L. (Returning)—

88. *Philippe de Champaigne*. Portrait of Arnauld d'Andilly.
 148. *Vandyke*. Portrait of a gentleman and little girl.
 407. *Rembrandt*. The Supper at Emmaus.
 207. *Holbein*. Portrait of Archbishop Warham.
 206. *Holbein*. Portrait of N. Kratzer, Astronomer to Henry VIII.
 547. *Murillo*. The Young Beggar Boy.
 551. *Velasquez*. Portrait of the Infanta Maria Margareta.
 119. *Ann Caracci*. 'La Vierge aux Cerises.'
 461. *Lionardo da Vinci*. Portrait of Lucrezia Crivelli. The picture is known as 'La Belle Ferronnière.'
 440. *Titian*. 'La Vierge au Lapin.'
 372. *Raffaelle*. Portrait of a Young Man, said to be the artist.
 56. *Fra Bartolomeo*. The Annunciation.

371. *Raffaelle*. Portrait of Balthazar Castiglione.
 460. *Lionardo da Vinci*. ‘La Vierge aux Rochers.’
 449. *Titian*. Jupiter and Antiope. ‘La Vénus del Pardo.’
 38. *Giorgione*. Holy Family, with SS. Sebastian and Catherine.
 374. *Raffaelle?* Male Portraits, supposed to represent the artist and his fencing-master.

The third door we have passed on the right of *La Grande Galerie* is the entrance to five rooms devoted to French and English artists. The first room contains specimens of early French art in the works of *Clouet* and his pupils, two grand portraits by *Jean Foucquet* (1450), and a Last Judgment of *Jean Cousin*. The second room has a noble collection of the works of *Eustache Lesueur* (1617—1655), from a destroyed monastery; the third has works by the same artist, chiefly from the *Hôtel Lambert*, in the Isle S. Louis. The fourth room is devoted to *Horace Vernet*: the fifth has indifferent English pictures. From the last room we may turn (r.), at the head of a staircase, to the *Galerie Mollien*, containing a vast collection of the works of *N. Poussin* and *Claude*. (No. 306 is a noble portrait by *Jouvenet* of Fagon, physician of Louis XIV.) From the end of this gallery we may enter *Le Pavillon Denon*, containing pictures of the Battles of Alexander by *Charles Lebrun*. On the r. opens a gallery in which a collection of the *Modern French School* has recently been arranged. Returning to the *Pavillon Denon*, we may now enter the *Galerie Daru*, and observe some of the best works of *Greuze* (265, 260) and of *Chardin* (99, 724, 98).

On leaving the last hall of the French school we find ourselves at the top of the *Escalier Daru*. Crossing the

landing half-way up the staircase, entering the Vestibule, and leaving the Galerie d'Apollon to the r., we reach again the Salle des Sept Cheminées. If we cross this, by the furthest door on the opposite wall we may enter the *Musée Campana*, a series of eight rooms devoted to Greek vases, and a ninth filled with frescoes and relics from Pompeii. Returning to the central room of the series (*Salle des Vases Corinthiens*), the visitor may enter (on l.) the *Musée Charles X.* or *des Antiquités Grecques*. The five succeeding halls and the staircase contain the very important collection of the *Musée Égyptien*. Hence, turning l., we find *Les Anciennes Salles du Musée des Souverains*, which in themselves are full of interest, especially the second Salle ('La Chambre à l'Alcove'), being the chamber in which the body of Henri IV. was laid, after his murder by Ravaillac. In the *Pavillon Central* (covered with bees) which Napoléon I. intended to use as a throne-room, are a number of Italian works of art.

By the landing of the Assyrian staircase we reach the *Musée de Sculpture du Moyen Âge et de la Renaissance*. Then the *Musée des Dessins* occupies fourteen rooms, in which the drawings of the French school are very interesting, and the collection of sketches by early Italian masters unrivalled. Passing the head of a staircase, a wrought iron gate from Maisons leads to the *Salle des Bronzes*, containing precious works of art. We now find ourselves at the head of the stairs by which we entered, or, if we care to ascend the staircase we have just passed, we may visit the *Musée de Marine*, the *Salle Ethnographique*, and the *Musée Chinois*, which are not of general interest to an English traveller.

The *Sculpture Galleries* on the ground floor of the Louvre are entered by the *Pavillon Denon*, on the r. of the Place du Carrousel. Following the gallery on the l., adorned with fragments or copies of antique sculpture, ascending several steps, and leaving the new staircase to the r., we descend to a series of halls filled with sculpture, and generally named from the most important work they contain. The most remarkable of all these is the beautiful *Venus of Milo* (136), found Feb. 1820, near the mountain-village of Castro, in the island of Melos. The *Salle des Caryatides* is the room where Henri IV. was married to Marguerite de Valois: the beautiful caryatides which sustained its tribune, are the masterpieces of Jean Goujon. In a window of this room is (374) The Borghese Hermaphrodite.

The *Musée de Sculpture du Moyen Âge et de la Renaissance* is entered from the S. façade of the court of the Louvre, on the E. side of the S. gate. It is full of interest to anyone who has travelled much in France. The tombs and sculptures removed from still existing churches in Paris would be of much greater interest in the places for which they were intended, but, in the city of constant revolutions, they are safer here.

The *Egyptian Museum of Sculpture* is entered from the E. side of the Court of the Louvre, by the door on the r. as you face S. Germain l'Auxerrois. The collection is magnificent. The museum forms a complete encyclopaedia of the religion, arts, and customs of the Egyptians. In the *Salle Henri IV.* the hieroglyphics on the granite sphinx from Tanis (numbered 23a) record the name of King Menephtah, under whom the exodus of the Israelites took

place, and that of Sheshouk I., the Shishak who was the conqueror of Rehoboam. The *Salle d'Apis* is called after the bull in the centre, sacred to Ptah, the god of Memphis.

Facing the entrance of the Egyptian collection is that of the *Musée Assyrien*. Most of the objects here come from the Palace of King Sargon VIII. (B.C. 722–705) at Khorsabad, or from that of Sardanapalus V. (VII. c.) at Nineveh. Most magnificent are the four winged bulls, whose heads are supposed to be portraits of kings.

From the north side of the Court of the Louvre is the entrance of the *Musée de Gravure ou de Chalcographie*.

The *Sculpture Moderne Française* is reached on the N. of the Pavillon Sully, on the W. of the Court of the Louvre, and contains the best works of Puget, Coysevox, Coustou, etc.

Facing the E. front of the palace—‘*La Colonnade du Louvre*,’ built by Claude Perrault, under the ministry of Colbert—is the parish church of the Louvre, *S. Germain l'Auxerrois*, founded in 560 by S. Germain of Paris, in memory of his great namesake of Auxerre. But the earliest parts of the present building are the tower against the S. wall, the choir, and the principal entrance, of early XIII. c.; the chapels of the nave are XV. c.; the picturesque and characteristic porch, built by Jean Gauzel (1435), the façade, transepts, and chapels of choir, are of XV. c. and XVI. c. The interior has been too much restored to be of much interest, and its roodloft by Jean Goujon, and most of its ancient tombs, have perished; but it has still a greater air of antiquity than most Parisian churches. It was the bell of S. Germain which (Aug. 24, 1572) gave the first signal

for the massacre of S. Bartholomew. The body of Concini, the unpopular minister of Marie de Médicis, buried here after his murder, was torn from the grave on the following day by the people.

II.

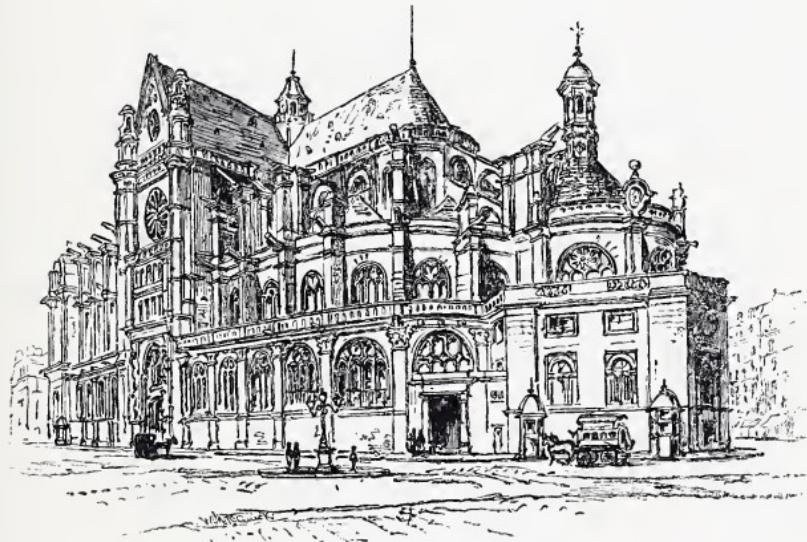
OLD PARIS—THE EAST END.

Starting from the part of the Rue S. Honoré most frequented by the English, towards the eastern or older quarters of Paris, we pass, on l. of the Rue S. Honoré, the *Church of S. Roch*, founded by Louis XIV. in 1633. Its second Chapel (r.) contains the tomb of Cardinal Dubois, the infamous minister of the Orléans Regency.

Crossing the Place Royale, we see, on l., the *Rue Jean-Jacques Rousseau*, where Rousseau lived for a time in 1776. On the r. of the Rue S. Honoré is the *Church of the Oratoire*, built by Le Mercier under Louis XIII., and always famous for its preachers, who, of late years, have been Protestants. The *Rue de l'Arbre Sec* (r.) marks a famous place of execution, where a guillotine stood *en permanence*. On l., the Rue Sauval leads to the circular *Halle au Blé*, recently transformed into a Bourse, which occupies the site of the Hôtel de Nesle, built by Queen Blanche of Castille, and pulled down by Catherine de Médicis, who built the Hôtel de Soissons on its site. Of this second palace, a fluted column remains, erected by Bullant in 1572, and said to have been used for the observations of

Catherine's astrologer. The vast neighbouring market—*Les Halles Centrales*—occupies the site of the famous Cimetière des Innocents, of which the only memorial is the *Fontaine des Innocents*, adorned with sculpture by Jean Goujon, and now removed to the square at the S.E. corner of the Halles.

Behind the Halles rises the huge renaissance *Church of*



S. EUSTACHE.

S. Eustache (1532—1642), striking from its vast size and richness, and containing (in a chapel behind the altar) the tomb of the famous minister Colbert, 1683. In the Rue Étienne Marcel, which crosses the Rue de Turbigo (running N.E. from S. Eustache), is a fine old tower, which is a relic of the *Hôtel de Bourgogne*, inhabited by Jean sans Peur.

It was in the part (then much narrower) of the Rue S.

Honoré, beyond the entrance of the Rue de la Tonnellerie that Henri IV. was murdered, May 14, 1610. The *Rue S. Denis*, which opens on l., contains the small gothic church of *SS. Leu et Gilles* of xvi. c. and xviii. c. Near the entrance of the next street, *Rue S. Martin*, is the *Church of S. Merri*, of which the bells have sounded the war-note of many revolutions. Far up this street on r. is *S. Nicolas des Champs*, a fine church of xv. c. and xvi. c., adjoining the *Conservatoire des Arts et Métiers* (open from 10 to 4), which occupies the buildings of the Priory of S. Martin-des-Champs, the xiii. c. refectory being used as a library, and the xiii. c. church—with choir and chapels of xi. c., being the earliest examples of Gothic architecture in Paris—as a museum.

Crossing into the *Rue du Temple* and turning S., on the r. is (No. 71) the noble xvii. c. *Hôtel de S. Aignan*. A little higher up the street, the Rue de Braque diverges E. to a picturesque gateway which is the only remnant of the *Hôtel de Clisson*, which dated from 1371. This was afterwards united with the *Hôtel de Guise*, from which the Duc de Guise issued the order for the massacre of S. Bartholomew. The hotel, known in later years as *Hôtel de Soubise*, is now occupied by the *Archives Nationales*, of which the museum is open to the public on Sundays from twelve to three. S. of the Musée des Archives, the Rue de l'Homme Armé descends to the Rue des Billettes, where (l.) the door on l. of the church portal leads into a beautiful little xv. c. *Cloister* which belonged to a Carmelite convent. In the upper part of the Rue du Temple we find (r.) a square, which occupies part of the site of the famous citadel of the Knights Templar, the principal

tower of which, surviving the destruction of the rest, became the prison for Louis XVI. and his family in Aug. 1793.

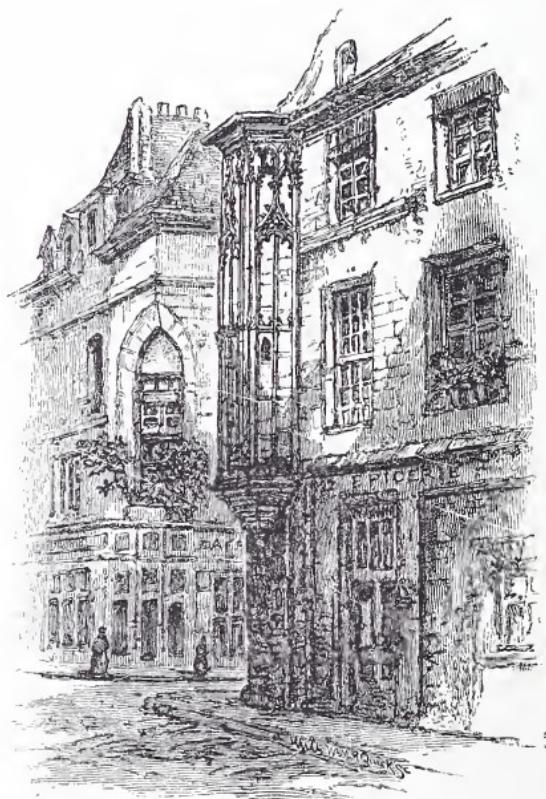
Crossing by the Rue de Bretagne (which runs along



GATE OF THE HÔTEL DE CLISSON.

the lower side of the Jardin du Temple) into the *Rue Vieille du Temple*, we find (l.), in the Rue des Coutures S. Gervais, the *École Centrale des Arts et Manufactures*, occupying the old *Hôtel de Fontenay*. No. 87 in the Rue Vieille du Temple is the *Palais Cardinal*, of 1712,

which belonged to the famous Cardinal de Rohan, and is now occupied by the *Imprimerie Nationale*.¹ No. 47 is called the *Hôtel de Hollande*, from having been the residence of the ambassador of Holland under Louis XIV.

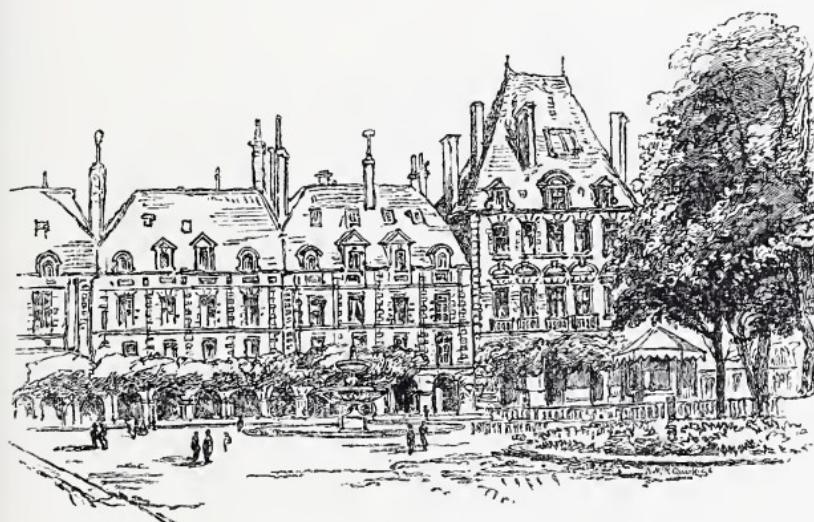


HÔTEL BARBETTE.

At the entrance of the Rue des Francs Bourgeois is a still existing remnant of the beautiful old *Hôtel Barbette*, originally built by Étienne Barbette, master of the mint, in 1298. It was here, at ‘le petit séjour de la reine,’ that the

¹ Shown, with an order, at 2 p.m. on Thursdays.

wicked Isabeau de Bavière, wife of Charles VI., received the visits of her brother-in-law, Louis d'Orléans, after one of which he was murdered in the street by the emissaries of the Duc de Bourgogne. There are many other admirable old houses in the Rue des Francs Bourgeois, especially, at the corner of the Rue Pavée, the *Hôtel de Lamoignon*, built by Diane de France, daughter of Henri II. and



PLACE DES VOSGES.

Philippa Duc. Close by was the site of the old hotel of the Duc de la Force, which became one of the most terrible prisons of the Revolution, and the place where the Princesse de Lamballe, the devoted friend of Marie Antoinette, was murdered.

At the corner of the Rue des Francs Bourgeois and Rue de Sévigné is the admirable *Hôtel Carnavalet*, built 1544 from designs of Pierre Lescot and De Bullant, and the residence of Mme. de Sévigné from 1677 to 1698.

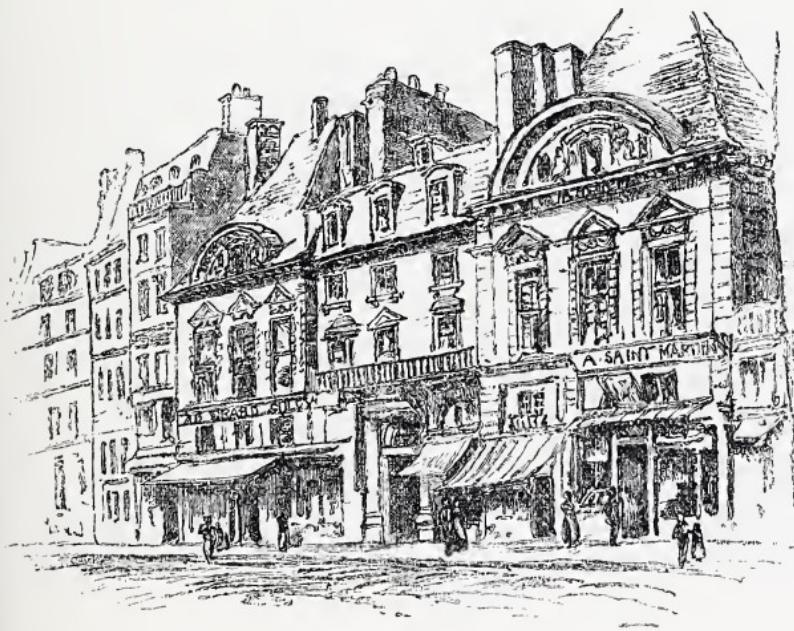
It is now occupied as a *Musée Municipal*, chiefly devoted to memorials of the great Revolution, and open from eleven to four on Thursdays and Sundays. Removed from the Palais de Justice to the centre of the screen of its garden, is the *Arc de Nazareth*, a masterpiece of Jean Goujon.

The Rue des Francs Bourgeois ends in the *Place des Vosges*, formerly Place Royale, constructed under Henri IV. on the site of the famous Palais des Tournelles, where Louis XII. and Henri II. died. In the centre of the square a *statue of Charles X.* replaces that of Louis XIII., destroyed in the Revolution. Behind the square the Rue des Tournelles contains (No. 28) the old *Hôtel de Ninon de l'Enclos*.

The Rue des Tournelles falls into the *Place de la Bastille*, with the *Colonne de Juillet* (1831—1840) in its centre. This was the site of the celebrated fortress-prison of the Bastille, destroyed by the people in 1789. The *Rue S. Antoine* leads W. from the Place to the Rue de Rivoli, having on l. the *Church of the Visitation*, close to which is (No. 212) the *Hôtel de Mayenne*, built by Du Cerceau. On the r. is (No. 143) the *Hôtel de Sully* or *de Béthune*, built from designs of Du Cerceau for the Duc de Sully, the famous minister of Henri IV. Its courtyard is rich in stately sculpture. Another hotel in the Rue S. Antoine is (No. 62) the *Hôtel de Beauvais*, of the time of Louis XIII.

Opposite the *Hôtel de Sully*, the Rue de S. Paul passes over the site of the famous palace of Charles VI., called the *Hôtel de S. Paul*, his menagerie being commemorated in the Rue des Lions, and his gardens in the Rue des Beautreillis and de la Cerisaie. The magnificent church

of S. Paul, where all the Dauphins, from Philippe de Valois to Louis XI., were baptized, is entirely destroyed. Near the end of the Rue de S. Paul (l.), still stands the *Hôtel de Vieuville* of the time of Henri III., and facing the neighbouring quay, the stately *Hôtel de Lavalette*, built under the regency of Anne of Austria. Opposite this,

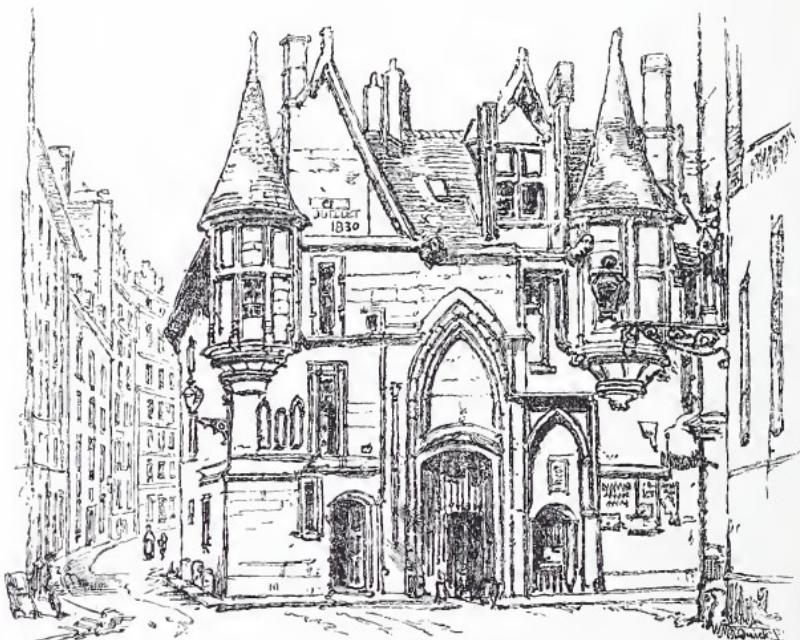


HOTEL DE SULLY.

the Rue de Sully is bordered (on r.) by the buildings called the *Arsenal*, which belonged, in part, to the official hotel of the great Sully, who was made Grand Master of Artillery by Henri IV. The greater part of the hotel was rebuilt in the time of the Regent d'Orléans, but the rooms once occupied by Sully and Henri IV. are preserved, and are very beautiful and interesting. The main

buildings are now occupied by the public library known as *Bibliothèque de Paulmy*.

In the Rue de Figuier, behind the Rue de S. Paul, are the remains of the *Hôtel de Sens*, which was bought from the archbishops of Sens to be incorporated with the



HÔTEL DE SENS.

palace, but restored to them upon the destruction of the rest of the *Hôtel de S. Paul*. Under Henri IV. this was for a time the residence of his repudiated wife Marguerite de Valois. Close by, facing the Rue S. Antoine, is the *Church of S. Paul and S. Louis*, 'Les Grands Jésuites,' of 1627-41. Two pillars at the end of the nave have inscriptions commemorating the famous preacher Bourdaloue, 1704, and Huet, Bishop of Avranches, 1721. At

No. 102 Rue S. Antoine is the entrance of the Passage Charlemagne, crossing the courtyard of the old *Hôtel du Prévôt de Paris*, of which the remains, of the time of François I., are highly picturesque and interesting. The S. side of the hotel opens upon the Rue Charlemagne, leading to the Rue de Jouy, where we find (l.) the *Hôtel d'Aumont*, a fine work of Mansart, now used as the *Pharmacie Générale*. In the Rue Geoffroy d'Asnier (l.) is the XVII. c. *Hôtel de Luxembourg*, opposite which a passage leads to the *Church of SS. Gervais and Protasius*, chiefly XVI. c., with a portico added in 1616 by Salomon de Brosse. The interior is remarkable for the vaulting and pendants of its apse. Paul Scarron, the first husband of Mme. de Maintenon, is buried in a chapel on the l.

We now reach the *Hôtel de Ville*, a noble specimen of modern French renaissance, rebuilt after the destruction (May 24, 1871) of its more magnificent predecessor by the Communists. The place in front of it was once the Place de Grève, famous for many appalling executions. The magnificent *Tour de S. Jacques* (1508-22), which rises before us, is the sole remnant of the Church of S. Jacques de la Boucherie. The Boulevard de Sébastopol leads past the tower to the Place de Châtelet, commemorating the ancient fortress of Le Grand Châtelet. Here is one of the principal entrances to *Les Égouts*—in which the astonishing drainage system of Paris is shown once a week in summer. Visitors must make a written application to the Préfet de la Seine, who will send a card of admittance announcing the time and starting-point.

III.

THE FAUBOURG S. ANTOINE.

Beyond the Place de la Bastille opens the *Faubourg S. Antoine*, at the entrance of which the great barricade of 1847 was erected, whence, as he was exhorting the people to peace, Archbishop Affre was mortally wounded. The Rue de la Roquette leads to Père Lachaise, passing the *Prison of La Roquette*, where Archbishop Darboy and his companions were murdered by the Communists, May 24, 1871.

Père Lachaise is the largest and richest of Parisian cemeteries, and is named from a famous superior of the Jesuits, to whom the land belonged in the time of Louis XIV. Those who wish to find any special grave in the cemetery should take a guide at the gate. The tombs, chiefly pagan in aspect, are without beauty or character. Near a walk on r. is the canopied monument which covers the remains of Abélard and Héloïse, moved hither from the Paraclète.

The Rue du Faubourg S. Antoine leads from the Place de la Bastille to the *Place de la Nation*, where 1,300 victims of the Reign of Terror were guillotined. Many of these, belonging to noble families, are buried in the interesting *Cimetière de Picpus*, belonging to a convent of the Sacré Coeur and entered from 35 Rue de Picpus. The grave of Charles Comte de Montalembert may be seen in the same place.

IV.

THE ISLANDS AND THE FAUBOURG S. MARCEL.

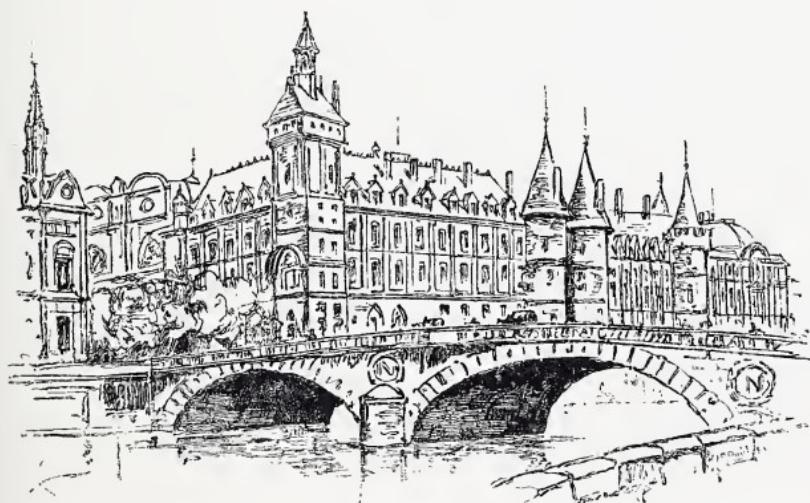
The principal island in the Seine, which in early times bore the name of Lutèce, was the cradle of Paris. The town spread beyond the bounds of the island from Roman times onwards, but the island has ever remained the axis of the kingdom, the point whence the laws were disseminated and where the metropolitan cathedral has existed for fifteen centuries. In early times two islets broke the force of the river beyond the western point of the Île de la Cité. On one of these, the Île aux Treilles, Jacques de Molay, Grand Master of the Templars, and Guy, Dauphin d'Auvergne, were burnt alive, March 11, 1314. The islets were artificially united to the Île de la Cité, when Androuet du Cerceau was employed to build the Pont Neuf in the reign of Henri III. The bridge was finished in 1604 for Henri IV., whose equestrian statue was erected here after his murder. This famous and much revered statue perished in the Revolution, but the present statue was made in imitation of it after the Restoration. The *Place Dauphine*, which Henri IV. built at the point of the island, occupied the site of the royal garden where S. Louis used to administer justice in the open air.

There was a palace here in Roman times, probably inhabited by the Emperor Julian. From the time of Dagobert many of the early kings lived here; but very little of the ancient building remains. The main portal of the existing *Palace* is approached through a Cour

d'Honneur. The interior can be visited daily from ten to four, except on Sundays and holidays. A passage on l. leads to the advocates' library, and on r. to the lower story, of the *Salle des Pas Perdus*, rebuilt, after its destruction under the Commune, on the lines of the reconstruction (1622) of the famous hall called Grande Salle du Palais, erected in the time of Philippe le Bel, where all the great solemnities of the monarchy were carried out, and to which the people were always admitted. The existing hall contains statues of Malesherbes (the defender of Louis XVI.) and Berryer.

Leaving the hall by the gallery which runs parallel to the Cour d'Honneur, and turning at once to the r. by the *Galerie Marchande* or *des Merciers*—named from the tradesmen who once had stalls there—we reach a new *Salle des Pas Perdus*, the work of Duc, decorated at one end with statues of S. Louis and Philippe-Auguste, at the other with those of Charlemagne and Napoléon I. Grouped around this hall are the different law courts. The *Galerie S. Louis* (on the r. of the Galerie des Marchands) reproduces the style of the time of Louis IX. From the time of S. Louis, parliament shared the palace with the king, and after the accession of Henri II., who lived entirely at the Hôtel des Tournelles, it was left in sole possession. But the parliament perished with the Revolution, which it had contributed to bring about. Suspended by a law of Nov. 3, 1789, it was suppressed on Aug. 29 following. Then the terrible massacres in the prisons were organised in the former hôtel of its President, and the tribunal of executioners sat in the Cour de Mai, at the foot of the grand staircase, opposite what was then

the principal entrance to the Conciergerie. From March 1791, the revolutionary tribunal met in the Grand Chamber, which—much altered otherwise—still retained the vaulted roof of Louis XII. It was here that Charlotte Corday, Marie Antoinette, the Girondins, Mme. Roland, and hundreds of others, were tried in turn, in sittings by day and night, and hence Fouquier emerged so fatigued



LE PALAIS DE LA CITÉ.

with his horrible task, that on passing the Pont-Neuf he would declare that instead of water he saw the Seine rolling blood.

Two parasite buildings, the Conciergerie and the Cour d'Appel, are now annexed to the Palais de Justice. The *Conciergerie*¹ takes its name from the house of the con-

¹ The Conciergerie can only be visited on Thursdays from 12 to 4, with an order from the Préfecture de Police.

cierge in the time of the royal residence here. It has always been a prison, but all its other associations are lost in those which were attached to it by the great Revolution. The cell in which Marie Antoinette suffered her seventy-five days' agony—from Aug. 2 till Oct. 15, when she was condemned—was turned into a *chapelle expiatoire* in 1816. The lamp still exists which lighted the august prisoner, and enabled her guards to watch her through the night. The door still exists (though changed in position) which was cut transversely in half and the upper part fixed that the queen might be forced to bend in going out, because she had said that whatever indignities they might inflict upon her, they could never force her to bend her head.

After her condemnation, Marie Antoinette was not brought back to this chamber. It was a far more miserable cell which saw her write her last touching farewell to Mme. Élisabeth. But this was the room in which the Girondins spent their last night, when, as Riouffe, himself in the prison at the time, says, ‘Toute cette nuit affreuse retentit de leurs chants, et s’ils les interrompaient c’était pour s’entretenir de leur patrie.’ The adjoining cell, now used as a sacristy, was the prison of Robespierre.

Lighted by narrow windows from the same inner court of the prison are cells occupied in turn by Bailly, Malesherbes, Mme. Élisabeth, Mme. Roland, Camille Desmoulins, Danton, and Fabre d’Églantine. In 1792, 288 prisoners were massacred here. Afterwards George Cadoudal was imprisoned here. The Comte de la Valette was rescued from hence by the courage of his wife. In later days Louvel, the assassin of the Duc de Berri, Teste, Béranger, and

Proudhon, have been amongst the prisoners of the Conciergerie.

If we now turn to the l. by one of the three vaulted passages which lead from the Cour d'Honneur, we shall find the *Sainte Chapelle* (open to the public daily, except Monday and Friday, from 12 to 4),' which, in spite of a restoration almost amounting to renewal, is still one of the most beautiful buildings in France.

It was the reception of the Crown of Thorns from Jean de Brienne, Emperor of Constantinople, and a great portion of the True Cross from his successor Baudouin, which made S. Louis determine to build a shrine worthy to contain them. Pierre de Montereau was employed as an architect, and the *Sainte Chapelle*, begun in 1242, was finished in 1247. The two stories of the building, forming two chapels, were consecrated April 25, 1248, the upper under the title of S. Couronne and S. Croix, the lower under that of S. Marie. No external stair leads to the upper chapel, because it was the royal oratory opening from the palace. We ascend, by an inner staircase, to the platform of the upper porch, a vast covered balcony, forming the real approach, by which the royal family entered, and communicating on the N. with the palace galleries. Hence the upper chapel is entered by a gothic double portal. It is a mass of gilding, and is harmonious in colour from the fifteen stained windows, which, as far as possible, are restorations of the old windows mutilated during and after the Revolution. Under the windows of the fourth bay on either side the nave are niches, containing the places of honour reserved for the king and queen. In the fifth bay (r.) a grille permitted Louis XI. to assist,

unseen, at mass. One of the little tourelles at the sides of the shrine, that on the N., still contains the actual wooden stair which was ascended by S. Louis, when he went to take from its tabernacle the Crown of Thorns, which he, and he alone, was permitted to exhibit to the people below, through a large pane of glass, purposely inserted and always movable, in the end window of the apse.

The centre of the island, till recently filled with labyrinthine alleys of quaint old buildings, is now intersected by broad, featureless streets, and many ancient sites are swallowed up by the vast modern edifice of the *Hôtel Dieu*.

The *Cathedral of Notre Dame* rises on the spot where Prudentius, eighth bishop of Paris, built a church in 375, on the site of a pagan temple. A more magnificent building was begun in 1163, but was not finished till the beginning of the reign of S. Louis, whose funeral service was performed here. On the splendid façade, *La Galerie des Rois* (de Juda, as being ancestors of Notre Dame), surmounts the three portals, that in the centre being the *Porte de Jugement*, that on the l. the unrivalled *Portail de la Vierge*, that on the r. *de S. Anne* or *S. Marcel*. The splendid portal of the N. transept is also devoted to the history of the Virgin, and beyond it is the graceful *Porte Rouge*, a masterpiece of early XIV. c. The S. façade bears, with the date 1257, the name of the only known architect of Notre Dame—Jean de Chelles.

On entering the church from the sunlit square the extreme darkness is at first almost oppressive, then infinitely imposing. The chief light comes from above, from the

windows of the clerestory, which, in the choir, are filled with gorgeous stained glass. The five aisles, with their many pillars, afford most picturesque cross views. In the choir Henry VI. of England (1431), when only ten years old, was crowned king of France. The whole building, now so bare of historic memorials, was formerly paved with sepulchral



NOTRE DAME.

stones, and the church was filled with magnificent monuments, which have nearly all perished. The form is a Latin cross. The central aisle is of great width, and besides the chapels, there are double side-aisles, above which run the immense galleries of the triforium, united at the transept walls by very narrow passages. The choir retains some of its wood carving, executed under Louis XIII., from designs of Jean de Goulon. The group called *Le Vœu*

de Louis XIII. consists of a Descent from the Cross by Nicolas Coustou. The kneeling figure of Louis XIII. is by Guillaume Coustou, that of Louis XIV. by Antoine Coysevox. The tapestries hung up on festivals were given by Napoléon I. The dead Christ in gilt copper comes from the chapel of Louvois in the Capucines of the Place Vendôme. Enclosing the west end of the choir is part of the curious XIV. c. screen, sculptured by Jean Ravy, a remnant of that destroyed under Louis XIV. Behind the sanctuary is the tomb of Archbishop Matiffas de Buci, 1304, and in the choir chapels are a number of monuments to archbishops who have ruled the see during the last hundred years.

The *Treasury* of Notre Dame is open from 10 to 4 (50 c.) except on Sundays and holidays. It was despoiled at the Revolution, but a few of the most precious objects escaped, and others have since been collected from other churches. It is approached through the E. arcade of a little cloister, with stained glass representing the story of S. Geneviève. The greatest relics of all, the Crown of Thorns given to S. Louis and brought hither from the Sainte Chapelle, and the nail of the True Cross which belonged to the abbey of S. Denis, are only exposed on Fridays in Lent. The other treasures include the gold XII. c. cross of the Emperor Manuel Comnenus, bequeathed by Anne de Gonzague to S. Germain-des-Prés in 1683; the relic of the True Cross sent to Galon, bishop of Paris, in 1109; the cross, in wood and copper, of Bishop Eudes de Sully; the discipline of S. Louis; the crucifix which S. Vincent de Paul held over Louis XIII. when he was dying; the coronation mantle of Napoléon I.,

and the chasuble which Pius VII. wore at the coronation ; chasubles embroidered in xv. c. and xvi. c. ; the pastoral cross of Archbishop Affre ; the dress worn by Archbishops Affre, Sibour, and Darboy in their last moments, with the marks left by the instruments of their death ; the magnificent silver image of the Virgin and Child given by Charles X. 1821 ; the ostensorial given by Napoléon I., and many magnificent church vestments and services of church plate presented by Napoléon I. and Napoléon III. on occasion of marriages, baptisms, etc.

It is well worth while to ascend the Towers of Notre Dame. The entrance (40 c.) is on the N. side of the N. tower, l. of portal. The staircase is easy. On the first landing is a large chamber, containing an admirable little spiral staircase giving access to the roofs. A gallery, with a glorious view, runs round the final base of the towers and across the W. façade. It is worth while to have accomplished the ascent if only to make the acquaintance of the extraordinary population of strange beasts and birds which guard the parapet. Two hundred and ninety-seven steps have to be mounted before reaching the summit of the S. tower, 223 ft. in height. This tower contains the great bell, ‘le bourdon de Notre Dame,’ which has announced all the great French victories. The famous ‘Jacqueline,’ given in 1400, was named after Jacqueline de la Grange, wife of its donor, Jean de Montaigu (brother of Bishop Gérard), beheaded at the Halles in 1409 ; but when recast, in 1686, the bell was called ‘Emmanuel Louise-Thérèse,’ in honour of Louis XIV. and his queen. A smaller bell shown here was brought from Sebastopol, and is of Russian workmanship.

Behind the cathedral is the *Place Notre Dame*, with a gothic fountain of 1843. Here, at the end of the garden, shuddering figures are always pressing against the windows of a low one-storied building. It is the *Morgue*, where bodies found in the river or streets are exposed for recognition during three days. The name *Morgue* comes from



LES CHIMÈRES DE NOTRE DAME.

the old French word for visage. Formerly at the entrance of all the prisons was a chamber called the *Morgue*, where, on their arrival, prisoners were detained for some minutes, that their physiognomies might be well studied for after-recognition. The bodies here are seen through a glass screen, and a powerful refrigerating apparatus admits of their being preserved for a long time, to facilitate judicial

inquiries. More than 300 is the average of bodies annually exposed. Nothing can be more appalling than the interior of the Morgue, where death is seen in its utmost horror.

The *Isle S. Louis*, which belonged to the chapter of Paris, remained uninhabited till the xvii. c. At the end of its long, quiet street is a garden, shading the front of the *Hôtel Lambert*, magnificently restored by the Czartoriski family. This hôtel was built in the middle of the xvii. c., by Levau, for the President Lambert de Thorigny, and all the great artists of the time—Lebrun, Le Sueur, François Périer, and the Flemish sculptor Van Obtal—were employed in its decorations. The *Galerie de Lebrun* retains all the decorations by that great artist, the ceiling representing the marriage of Hercules and Hebe. Only a few paintings in grisaille remain from the hand of Le Sueur, all his larger works having been taken hence to the Louvre.

From the eastern point of the Isle S. Louis, the Pont de la Tournelle leads to the south bank of the Seine, where, on the Quai de la Tournelle (r.) is the *Hôtel Pimodan*, or *Nesmond*, of the age of Henri IV. A little to the l. is the vast *Halle aux Vins*, close to which is the *Jardin des Plantes* (open daily from 11 to 7 in summer, 11 to 5 in winter), the charming Botanical Garden of Paris, founded by Richelieu at the instigation of Labrosse, physician to Louis XIII.—especially attractive to botanists from its unrivalled collections of wild and herbaceous plants. The *Natural History Collections*, which occupy the W. portion of the gardens, are open from 1 to 4, the gallery of savage beasts being open on Thursdays only, when they are not to be seen outside.

Turning l., behind the gardens, to the Boulevard S. Marcel, and following it (r.) for some distance, we shall find on the l. the *Avenue des Gobelins*, on the r. of which is the *Manufacture Générale des Gobelins*, open to the public on Wednesdays and Saturdays from 12 to 3. The work existed in France long before the time of Gilles Gobelin, who lived in the middle of the xv. c.; but he acquired a fortune by the manufacture, in the art of which he instructed all the members of his own family, and henceforth his name was connected with it. It was long supposed that the waters of the little stream Bièvre, which flows by the establishment, had peculiar properties for the use of dyeing; but the stream is now so adulterated that Seine water is used instead. The establishment comprises a school, and ateliers for the three branches of the art—the dyeing, the tapestry, and the carpet manufacture called Savonnerie, from the house at Chaillot, to which this part of the industry was at one time removed. Much of the old tapestry preserved here was destroyed by the Communists in 1871. The best remaining pieces are of the time of Louis XIV., with two of Louis XIII., and are taken from the works of eminent French painters—Poussin, Vouet, Lebrun, Mignard, Lefèbre, Rigaud, Coypel, Oudry, Boucher, etc. There are a few pieces of Flemish and Florentine tapestry, chiefly of XVII. c.

Returning down the Avenue des Gobelins, on the r. is the *Church of S. Médard* (the S. Swithin of France), founded before the XII. c., but consisting at present of a gothic nave with aisles of the XVI. c. In the little churchyard adjoining, the *bienheureux* deacon Paris was buried, at whose grave numbers of enthusiastic Jansenists came to pray in 1727,

believing that miracles were wrought there, and exciting themselves into such religious frenzy, that as many as 800 persons were sometimes seen in convulsions together around the tomb.

The Rue Pascal (l.) and the Boulevard de Port Royal (r.) lead to the grille (l.) of the *Val de Grâce*, once a Benedictine abbey, founded by Anne of Austria, who promised a ‘temple au Seigneur’ if, after twenty-two years of sterile married life, she should give birth to a son. The birth of Louis XIV. was the supposed result. After the suppression of the abbey at the Revolution, its buildings were turned into a school of medicine and a military hospital. The first stone of the *Church* (not open before 12) was laid for his mother by Louis XIV. in 1645, when he was seven years old. François Mansart was its original architect and began the work, which was continued by Jacques Lemercier, and completed by Pierre Lemuet, for it was not finished till 1665. The façade is inscribed ‘Jesu nascenti Virginique Matri,’ and all the decorations of the interior have reference to the birth of Christ, in allusion to that of Louis XIV. The dome, which has considerable beauty, and is the most important in Paris after the Pantheon and the Invalides, is covered with paintings by Pierre Mignard, representing Anne of Austria (assisted by S. Louis) offering the church to the Trinity in her gratitude, in the presence of all Catholic Christendom, portrayed in two hundred figures.

In the Rue Val de Grâce and Rue d’Enfer was the *Church of Notre Dame des Carmélites*, with the convent where Mlle. de la Vallière, mistress of Louis XIV., took the veil in 1675 as Soeur Marie de la Miséricorde, and where she died in 1710. A little xvii. c. chapel still stands, said to be

that in which the remains of Sister Louise formerly reposed. Close to this was the convent of Port Royal de Paris, where the saintly Angélique Arnauld died in 1661. A little S.W. of the Val de Grâce is the *Observatoire*, built after the ideas of Colbert and designs of the physician Perrault (1667-72). It was in the *Allée de l'Observatoire* that Marshal Ney was



CHAPEL OF LES CARMES.

executed, Nov. 21, 1815. A statue by Rude marks the spot.

Just outside the Barrière d'Enfer, close to the Observatoire (in the garden of the W. octroi building) is the principal entrance to the *Catacombs*,¹ formed out of the ancient stone-quarries which underlie—about 200 acres—a great part of Paris between this and the Jardin des Plantes. The sinking of these galleries in the latter part of the last

¹ Visible the first and third Saturdays of every month.

century made it necessary to consolidate them, and gave rise to the idea of using them as cemeteries, when it became necessary to transport the bones in the Cimetière des Innocents to some other site. The catacombs were solemnly consecrated April 7, 1786, since which they have become a vast ossuary. Ninety steps lead down from the level of the Barrière d'Enfer. Each set of bones has an inscription, saying whence and when it was brought here, with poetical inscriptions from different French authors.

A little S. of the Boulevard Montparnasse, which leads from the Observatoire to the Invalides, on the Boulevard to Montrouge, is the *Cimetière Mont Parnasse (du Sud)*, opened 1824, on the suppression of the Cimetière Vaugirard. Amongst the tombs are those of the famous Jesuit preacher Père de Ravignan, the Père Gratry, Edgar Quinet, and the artist Henri Regnault, killed in the siege of Paris, Jan. 19, 1871. Near the entrance (r.), behind the family tomb of Henri Martin, the historian, is a place railed in as the burial-place of the Sisters of Charity, amongst whom lies Soeur Rosalie (Rendu), the 'mother of the poor,' who has probably influenced a greater number of persons for good than any woman of the present century.

V.

THE UNIVERSITY.

The University has given its name to the district in which most of its teachers and scholars resided, a district

now outwardly blended with the surrounding streets and houses, but which was once defined as including all the space within the wall of Philippe-Auguste on the l. bank of the Seine. The Boulevard S. Michel and the Boulevard S. Germain, the Rue des Écoles and the Rue Monge have put Old Paris to flight, by cutting into this thickly-packed quarter, with wide streets and featureless houses, destroying endless historic landmarks in their course. The greater part of its interesting buildings, however, had already disappeared, either during the Revolution, or in the great clearance made on the building of the Pantheon. Little that is mediaeval remains, and not one of the forty colleges of the time of François I., is in existence. Yet a walk through this quarter of the ‘Civitas philosophorum’ will still recall many historic associations from the very names which are met on the way, whilst here and there a precious relic of the past will still be found in its place.

Crossing the island by the Rue de la Cité and passing the Petit Pont, the first turn l. is the Rue de la Bucherie, on r. of which, in a courtyard, is the deserted *Church of S. Julien le Pauvre* (which can only be seen with an order from the Directeur of the Hôtel-Dieu). It long served as a chapel to the Hôtel-Dieu, and once belonged to a priory attached to the abbey of Longchamps, in which in the XIII. c. and XIV. c. the general assemblies of the University were held. The church was built towards the end of the XII. c. on the site of a basilica of the III. c. Its portal and tower were demolished in 1675. The interior consists of a nave of four bays, with side aisles, ending in three apses, and containing several curious

sculptures of XIV. c. and XV. c. The demolition of this beautiful and important church is threatened.

The neighbouring *Rue de Fouarre* was the site of the famous school, held in the straw market, where both his earliest biographers, Boccaccio and Villani, affirm that Dante attended the lectures of Sigef de Brabant.

Turning (r.) into the Boulevard S. Germain, we find on r. the apse of the *Church of S. Nicolas du Chardonnet*, founded 1230, but in its present state a very handsome specimen of the end of the XVII. c., when it was rebuilt, except the tower, by Lebrun the artist, who is buried in the fourth chapel on the l. of the choir, with a bust by Coysevox. Close by, is the striking and terrible monument of his mother, by Callignon and Tuby. In the second chapel r. of the choir, is the tomb, by Girardon, of Jérôme Bignon, 1656. The poet Santeuil, who died at Dijon in 1697, also lies in this church.

Following the Boulevard S. Germain (r.), the Rue de Boutebric leads (l.) to the fine church of *S. Séverin*, one of the best gothic buildings in Paris, said to occupy the site of a hermitage where S. Séverin lived in the VI. c. The church has been frequently enlarged and modernised, but the three western compartments of the nave, the triforium of the fourth, with the tower, portal, and lower part of the façade, are of 1210; the rest of the nave, aisles, and choir probably of 1347; the apse and its chapels, of 1489. The early XIII. c. portal of the façade formerly belonged to S. Pierre aux Boeufs in the Cité, and was brought here on the destruction of that church in 1837; but the bas-relief of the tympanum is modern.

On the l. of the Boulevard S. Germain is the garden

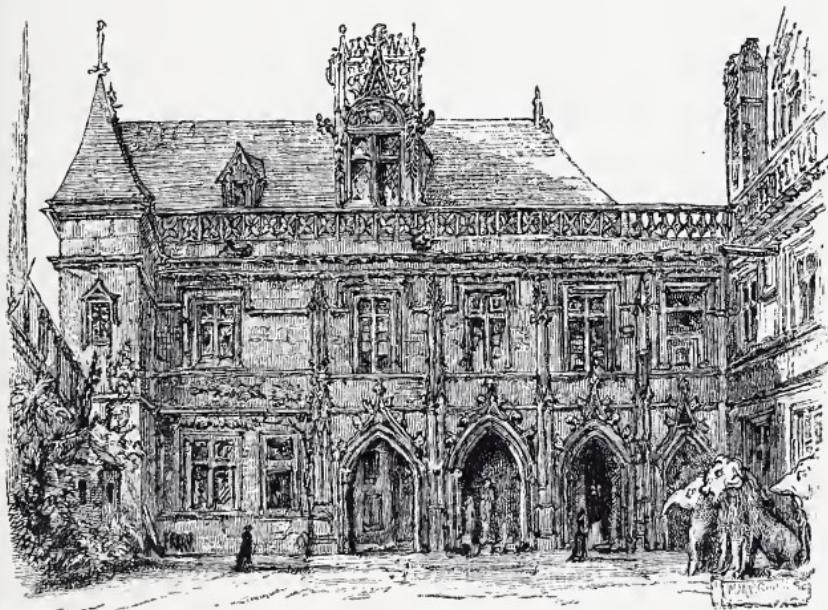
in front of the *Hôtel de Cluny*, which is entered from the Rue de Sommerard, and open daily to the public except on Mondays and fête-days—from 11 to 5 from April 1 to Sept. 30; from 11 to 4 from Oct. 1 to March 31.

The Abbots of Cluny bought the site of the old Roman baths, and built a palace there as their town residence, finished under Jacques d'Amboise, brother of the minister of Louis XII. Coming seldom to Paris, however, the Abbots let their hôtel to various distinguished personages: thus Mary of England, widow of Louis XII., lived there for a time after her husband's death, and was married there to Charles Brandon, Duke of Suffolk. Here, also, James V. of Scotland was married to Madeleine, daughter of François I. The Cardinal de Lorraine, his nephew the Duc de Guise, and the Duc d'Aumale, were living here in 1565. Afterwards the hôtel was inhabited by actors, then by nuns of Port Royal. In the early part of the xix. c. the illustrious antiquarian M. de Sommerard bought the hôtel and filled it with his beautiful collection of works of art, and the whole was purchased by the State after his death.

Entering a gate surmounted by the arms of the Abbey of Cluny, we find the principal building flanked by two wings. A many-sided tower projects from the front, containing a stone staircase, and bearing the rose-medallions and cockle-shells of S. James, in allusion to the builder, Jacques d'Amboise. Opposite to this is an old well from the manor of Tristan l'Hermite, near Amboise. The building on the E. is the most richly decorated. On the N. side of the hôtel are a beautiful bay-window and a vaulted hall called *la chapelle basse*, the upper floor

being supported on a single column, on the capital of which are seen the arms of Jacques d'Amboise and a crowned K (Karolus) for Charles VIII.

The interior of the hôtel is as interesting as the exterior. The room called *Chambre de la Reine Blanche* takes its



HÔTEL DE CLUNY (EAST WING).

name from the white weeds of the widowed Queens of France, which Mary of England wore when she inhabited it. In the exquisite chapel, the vaulting rests on a single pillar. All the principal rooms in this beautiful and harmonious old house are now occupied by an archaeological museum of the greatest interest. The building, furniture, and ornaments are in perfect keeping. The precious

contents are all named and catalogued, but not arranged according to their numbers.

The Roman remains, always known as *Palais des Thermes*, in the garden adjoining the Hôtel de Cluny, probably belong to buildings erected A.D. 300, when Paris was a Gallo-Roman town, by Constantius Chlorus. It has been sometimes affirmed that the Emperor Julian the Apostate was proclaimed and resided here, but it is far more probable that he lived on the island in the Seine, and that these buildings were simply those of magnificent baths. The most perfect part of the baths is a great hall, decided to have been the *frigidarium*, which is exceedingly massive and majestic ; of the *tepidarium*, only the ruined walls remain. A Gallo-Roman museum, as well as a gothic museum, has been established amongst the ruins, and in the gardens are preserved other architectural fragments, such as the portals of the old church of S. Benoît and of the Collège de Bayeux, three romanesque arches from the Abbey of Argenteuil, etc. The door which leads to the garden from the court of the hôtel comes from the destroyed house called *Maison de la Reine Blanche*.

Ascending the Rue de la Sorbonne, into the heart of the Quartier Latin, we find (l.) the *Sorbonne*—‘Le Louvre du corps enseignant,’ founded in 1256, by Robert de Sorbonne, almoner and confessor of S. Louis, who persuaded the king, instead of founding a nunnery on that site, as he intended, to institute a charity—‘ad opus Congregationis pauperum magistrorum, Parisiensis, in theologia studentium.’ At first it was only a humble college for sixteen poor theological students, called *la*

pauvre maison, and its professors *pauvres maîtres* ('pauperes magistri'); but these soon became celebrated, and the assembly of doctors of the Sorbonne formed a redoubtable tribunal, which judged without appeal all theological opinions and works, and did not hesitate to condemn pope and kings. The collegiate buildings were reconstructed by Jacques Lemercier for Cardinal Richelieu, who was elected Grand-Master in 1622. The church, which has a stately dome, is entered from the principal quadrangle of the college, remarkable for its curious sun-dials, and is adorned internally with paintings of the Latin Fathers by *Philippe de Champaigne*. The bare interior is very fine in its proportions. An inscription records the restoration of the church by Napoléon III., 'regnante gloriosissime.' The r. transept contains the tomb of Richelieu, by François Girardon (1694.) The cardinal is represented reclining in death in the arms of Religion, who holds the book he wrote in her defence. A weeping woman is intended for Science, and these two figures are portraits of the cardinal's nieces, the Duchesses de Guyon and de Fronsac. In its time this was regarded as the finest monument of funereal sculpture in the world.

The Rue de la Sorbonne leads to the *Lycée Louis le Grand*, whence the Rue S. Étienne-des-Grès will bring us by (l.) the *Collège S. Barbe*, and, skirting the N. side of the Pantheon, to the *Church of S. Étienne-du-Mont*. This 'fine et délicate merveille de l'art français' was built (1517--1626) on the site of an earlier edifice of the XIII. c., which had been intended as a succursale to the adjoining church of S. Geneviève, that it might afford accommodation

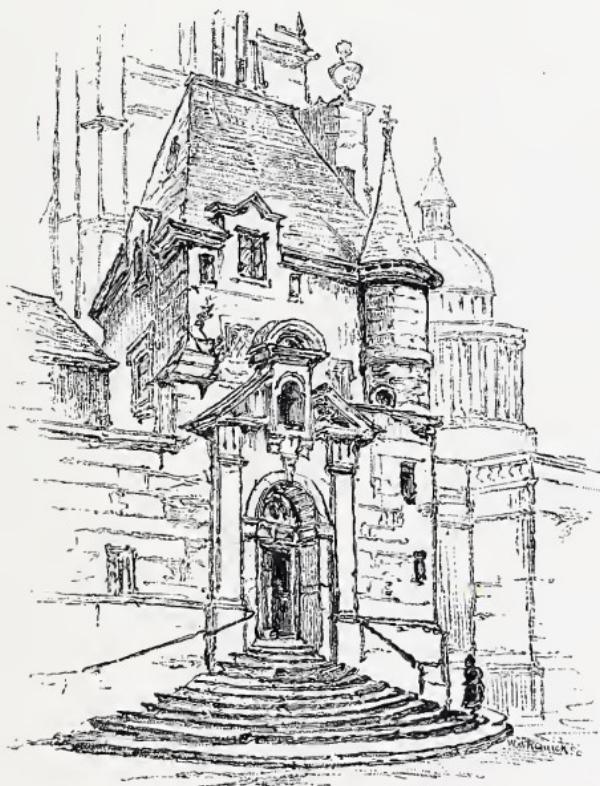
for its pilgrims. The existing church is a curious specimen of renaissance, with a high gabled front of three stories (of which Queen Marguerite, first wife of Henri IV., laid the first stone) and a tall gothic tower flanked by a round tourelle. The building has been well described as ‘a gothic church disguised in the trappings of classical details.’

The aisles are the whole height of the church. The triforium gallery merely runs from pillar to pillar along the sides of nave and choir, but is interrupted at the transepts. In the choir it is reached by twisted staircases wreathed round the pillars on either side of the eccentric rood-loft—the only one left in Paris—sculptured by Biard (1600-05).

The pulpit, which Samson carries on his shoulders, was designed by Laurent de la Hire. The windows of the nave are round-headed, those of the choir pointed. Some of the windows have splendid examples of xv. c. and xvii. c. glass, and Cousin, Pinaigrier, and other great masters have worked on them: the earliest are in the apse. Against the wall of the S. aisle of the choir is the gravestone of Blaise Pascal, with a Latin inscription by Boileau, brought from the village church of Magny-les-Hameaux, to which it came from Port Royal; in the choir-aisles are the gravestones of Racine, who was buried behind the high altar, and Pascal, whose coffin was brought to the chapel of S. Jean Baptiste after the ruin of Port Royal. In the second chapel, on the r. of the choir, the modern gilt shrine of S. Geneviève, patroness of Paris, rises in gothic glory. Her original shrine was sent to the mint to be melted down in 1793. It was in this

church, on the very steps of the altar, that Archbishop Sibour was murdered in 1857.

Along the S. side of S. Étienne runs the *Rue Clovis*, at the end of which (r.), in a garden, a bit of the wall of



S. ÉTIENNE-DU-MONT (NORTH PORCH).

Philippe-Auguste may be seen. Opposite the end of the street (in the upper part of the new Rue du Cardinal Lemoine) is the Institution Chevalier. Over its door, the inscription *Collège des Écossais*, in old characters, tells its former history. It was founded, in 1313, by David, Bishop

of Moray, for four poor scholars of his diocese desiring to study in Paris. Visitors are allowed to ascend the fine old oak staircase to the chapel (on the l. of the first landing). It is like a college chapel at Oxford in its dark woodwork, stained glass, and picture (of the martyrdom of S. Andrew) over the altar. James II. of England, who died at S. Germain in 1701, bequeathed his brains to this chapel, where they were preserved in a gilt urn (given by the Duke of Perth) resting on a white marble obelisk, which stood on a black pedestal. Recently, in making a passage, the leaden case containing the brains of the king was found intact. A similar coffer which was found contained, it is believed, the heart of the Duchess of Perth, which formerly lay under an incised slab in the chapel floor. In the recess of one of the windows on the l. is an epitaph of a Monteith, mortally wounded at the siege of Dachstern in Alsace, in 1675. In the antechapel is the tomb of Frances Jennings, Duchess of Tyrconnell, sister of the famous Sarah, Duchess of Marlborough, and lady-in-waiting to Queen Mary Beatrice (1731); and that, in black marble, which the faithful James Duke of Perth erected to his master ('moerens posuit'), with a long epitaph describing the king's gentleness and patience in adversity.

In the Rue Clovis, opposite the Church of S. Etienne, are the buildings of the *Lycée Henri IV.*, enclosing the beautiful *Tower* of the destroyed church of S. Geneviève, which is romanesque at the base, but xiv. c. and xv. c. in its upper stories. The E. side of the Lycée, looking upon the quiet Rue Clotilde at the back of the Pantheon, occupies the site of the *Abbaye de S. Geneviève*, founded

by Clovis and Clotilde in 508. The principal existing remnant of the abbey is the XIII. c. refectory, a great vaulted hall, without columns, partially restored externally in 1886. The cloister was rebuilt in 1776.

We now reach the *Pantheon*, which has divided its existence between being a pagan temple and a Christian church dedicated to S. Geneviève. Clovis built the first church near this site, and dedicated it to SS. Peter and Paul, and there he, S. Clotilde, the murdered children of Clodomir, and S. Geneviève were buried. The early church was burnt by the Normans, but restored, and from the X. c. the miracles wrought at the tomb of S. Geneviève changed its name. When Louis XV. recovered from serious illness at Metz, the canons, who disliked their old gothic church, urged upon him that as his restoration must be due to the prayers of S. Geneviève he owed her a fashionable Grecian church as a reward. The king acquiesced in ordering the new church, though the old one was not pulled down till 1801-7. Jacques German Soufflot was employed to design the new edifice; and great difficulties, caused by the discovery of quarries under the building, which had to be filled up, were laboriously removed. The first stone of the new church was laid by Louis XV. in 1764; its original architect, Soufflot, died in 1780, but it was completed under his pupil Rondelet.

After the death of Mirabeau, the building was consecrated as the burial-place of illustrious citizens, and 'Aux grands hommes la patrie reconnaissante' was inscribed in large letters upon the façade, as it now appears. At the Restoration, however, this inscription was for a time replaced by another saying that Louis XVIII. had restored

the church to worship. With the government of July the building became a Pantheon again. From 1851 to 1885 it was again a church, and then was once more taken away from God that it might be given to—Victor Hugo! Now it is neither church, museum, nor funeral monument, and the public are always in doubt whether they ought or ought not to take their hats off and speak low as if they were in church.

The Pantheon is open daily from 10 to 4. Visitors collect on the r. of the E. end until the guardian chooses to show the vaults (*caveaux*). Twenty is the nominal number allowed, but he will usually wait for a party of sixty to save himself (50 c.). To ascend to the dome an order from the Beaux Arts is required.

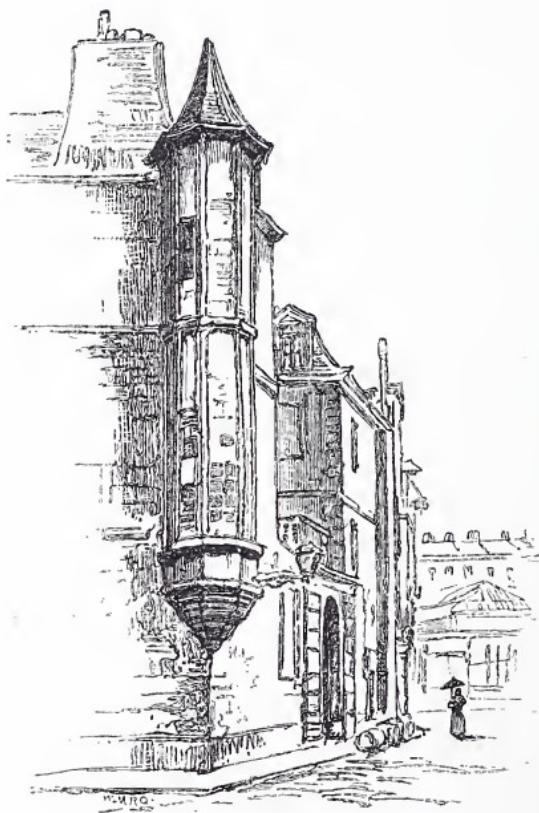
The peristyle and dome of the Pantheon are magnificent. The former is adorned with a relief, by David d'Angers, of France distributing palm-branches to her worthiest children; Napoléon I. is a portrait. In the portico are groups of S. Geneviève and Attila, and the Baptism of Clovis. The steps (1887) are covered with wreaths offered to the memory of Victor Hugo. Stately and harmonious, the interior is cold, though colour is being gradually given by frescoes. In the dome, the apotheosis of S. Geneviève is represented by *Gros*, a work in which the shepherd maiden was originally portrayed as receiving the homage of Clovis, Charlemagne, S. Louis, and Napoléon I. After the return of the Bourbons, Napoléon disappeared, and Louis XVIII. took his place. Louis XVI., Marie Antoinette, Mme. Elisabeth, and Louis XVII. appear in the upper sphere of celestial glory. Against the piers are masses of wreaths in honour of the citizens who 'fell in defence of liberty' in 1850.

The first tomb usually shown in the crypt is (r.) that of Victor Hugo. Facing him is Molière. On the l. are Voltaire, with a statue by Houdon, and the architect Soufflot. The tombs of Voltaire and Rousseau are empty, having been pillaged at the Revolution, though the tomb of Rousseau is still inscribed—‘Ici ’repose l’homme de la nature et de la vérité.’ Lagrange the mathematician, Bougainville the great navigator, and Marshal Lannes, lie near. The remains of Mirabeau and Marat, brought hither in triumph, were soon expelled by the fickle Parisians. Caprice exiled Mirabeau, who had been entombed amid the mourning of the city, to a corner of the cemetery of S. Étienne-du-Mont: ‘Il n’y a qu’un pas du Capitole à la Roche Tarpéienne’ had been an observation in one of his last speeches. At the same time a decree was passed that all the monuments in the Pantheon, except those of Voltaire and Rousseau, should be cleared away.

There is a famous echo in one part of the crypt, shown off in an amusing way by the guardian, who produces a cannonade, a cracking of whips, etc. The great statesmen all lie one above another, in sarcophagi, exactly alike: many of them, especially the cardinals, seem oddly placed in a pagan temple. The remains of three Revolutionary celebrities—Carnot, Marceau, and Latour d’Auvergne, with Baudin, a deputy shot in resisting the *coup d'état* of 1851, were exhumed from their different resting-places, and transplanted to the republican Valhalla, Aug. 4, 1889.

On the N. of the Place du Panthéon is the *Bibliothèque S. Geneviève*. The broad Rue Soufflot leads direct to the Luxembourg. Descending the Boulevard S. Michel, we reach the great *Fontaine S. Michel* of 1860, decorated with

a group of S. Michael and the Dragon by Duret. The Quai des Augustins extends hence along the river. In the Rue des Grands Augustins, Nos. 3, 5, and 7 belong to the



IN THE RUE HAUTEFEUILLE.

Hôtel d'Hercule, inhabited by François I. in his youth, and given by him to Chancellor Duprat.

From the Place S. André des Arts, on the W. of the Fontaine S. Michel, the little Rue Hautefeuille runs S., and is, perhaps, in its domestic architecture, the most interesting and the best worth preserving of all Parisian

streets. The name Hautefeuille comes from a fortress—*altum folium*, the lofty dwelling—which existed close to this in very early times. No. 5 has an admirable round tourelle belonging to the *Hôtel de Fécamp*. No. 9 is a very curious house with turrets. No. 21 has a well-proportioned octangular tourelle.

The Rue Hautefeuille falls into the *Rue de l'Ecole de Médecine*, just opposite the interesting remains of the famous *Convent of the Cordeliers*, now used to contain the surgical *Musée Dupuytren*. The convent took its popular name from the waist-cord of its Franciscan or Minorite friars, and was supposed to possess the actual ‘cordon de S. François.’ Its church was built by S. Louis, with the fine levied upon Enguerrand de Coucy, for having punished with death three young men who were poaching on his land. The heart of Jeanne d’Evreux, wife of Philippe le Bel, was deposited here by her desire.

At the Revolution the confiscated convent became the place where Camille Desmoulins founded the club of the Cordeliers, of which he and Danton were the principal orators; and it was the tocsin of the Cordeliers which gave the signal for the attack upon the Tuilleries, on Aug. 10, 1792. It was also in the church of the Cordeliers that Marat lay in state, upon a catafalque, in his bloody shirt; and in the little court close by he was buried at midnight by torch-light, to rest (till his removal to the Pantheon) in the very place where he had harangued and excited the people in life. Every Sunday pilgrimages were organized hither to the grave of Marat.

Part of the site of the convent is now occupied by the *École de Dessin*, founded by Bachelier in 1767, and entered

from the Rue de l'École de Médecine by a portal of great beauty, richly ornamented with caryatides in relief, by Constant Defeux. The buildings of the school are amongst the best specimens of XVII. c. architecture in Paris. On the other side of the street is the *École de Médecine*. At No. 20, Rue de l'École de Médecine (recently destroyed), was the house where, in a back room, Charlotte Corday stabbed Marat—‘l'ami du peuple’—in his bath, July 13, 1793.

VI.

THE FAUBOURG S. GERMAIN.

The Pont Royal, opposite the site of the Tuilleries, leads us to the *Quai Voltaire*, so called because Voltaire died in the hôtel of his friend the Marquis de Villette, at the angle of the quai and the Rue de Beaune. Beyond the *Quai Voltaire* is the *Quai Malaquais*, where No. 17 is the XVIII. c. *Hôtel de Bouillon* or *de Juigné*.

Close to the entrance of the Rue Bonaparte (r.) is the *École des Beaux Arts* (open daily from 10 to 4, except Sundays and holidays, when it opens at 12), occupying the site of the Convent des Petits Augustins, founded by Marguerite de Valois. Nothing remains of the conventual buildings but the convent chapel and an oratory called after the queen. The present magnificent edifice was begun under Louis XVIII. and finished under Louis-Philippe. In the midst of the first court is a Corinthian column surmounted by a figure of Abundance, in the style of Germain Pilon. To the l. are a number of XV. c. sculptures from

the Hôtel de la Trémouille in the Rue des Bourdonnais, destroyed 1841. On the r. is the convent chapel, its portal replaced by that of the inner court of the Château d'Anet, —a beautiful work of Jean Goujon and Philibert Delorme. Dividing the first from the second court is a façade from the château of Cardinal d'Amboise at Gaillon. Amongst the fragments in the second court are symbolical sculptures executed for the chapel of Philippe de Comines at the Grands Augustins ; capitals from the old church of S. Geneviève (xi. c.) ; incised tombs ; and two porticoes (at the sides) from Gaillon. In the centre is the graceful shallow (xii. c.) fountain ordered for the cloister of S. Denis by the Abbot Hugues.

Returning to the Quai, and passing a *Statue of Voltaire*, we reach the *Institut de France*, held in a palace built on the site of the historic Tour de Nesle, in pursuance of the will of Cardinal Mazarin, who left a fortune to build a college for sixty gentlemen of Pignerol, the States of the Church, Alsace, Flanders, and Roussillon. The works, begun from designs of Levau, were finished in 1662, and the new college received the official name of Collège Mazarin, but the public called it Collège des Quatre Nations.

Under the Revolution the buildings of the college were used as a prison. The Institute was installed there on Oct. 26, 1795, having been originally designed by Colbert, though only founded by the National Convention to replace the academies it had destroyed. The five academies united here are now : 1. Académie Française ; 2. Académie des Inscriptions et Belles-Lettres ; 3. Académie des Sciences ; 4. Académie des Beaux-Arts ; 5. Académie des Sciences

Morales et Politiques. The library and collections of the Institute are common to all the academies. A general meeting for the distribution of prizes is held every year on Oct. 25. The *Académie Française* was founded by Richelieu (1635). It has never numbered more than forty members. Their object is supposed to be the perfecting of the French language and the advancement of literature.

The front of the *Palais de l'Institut* is a concave semicircle, ending in pavilions, and in the centre is the domed church, which contained the tomb of Mazarin, the masterpiece of Coysevox, now in the Louvre. This is now the hall of the General Assembly of the different sections of the Institute. Mazarin collected books from his earliest years, and, after he became Prime Minister, opened every Thursday his library of 45,000 volumes to the public. But, in 1651, during the troubles of the Fronde, Parliament ordered the Cardinal's books to be sold, and his library was entirely dispersed. When, only two years after, Mazarin returned more powerful than ever, he left no effort untried to recover his books, which was rendered easier because their bindings bore his arms. By 1660 the library was recovered, and in the following year he bestowed it upon his foundation of the Collège des Quatre Nations. At the Revolution the collection was increased by 50,000 books seized from religious houses or private collections, including those of 'Louis Capet, Veuve Capet, Adelaïde Capet,' etc. The Library is open to the public daily from 10 to 5, except on Sundays and holidays. The vacation is from July 15 to Sept. 1.

The *Bibliothèque Mazarin* is entered from the l. of the courtyard. In the anteroom is a copper globe executed by

the brothers Bergwin for Louis XVI., and at which he is believed to have worked with his own hands. The library itself is a long chamber, full of dignity and repose. The bookshelves are divided by pillars, with busts in front : that of Mazarin stands at the end. In the centre are cases full of books attractive from rare bindings or autographs of previous possessors, and a collection of models of Pelasgic buildings very interesting to those who have travelled in Greece and Italy.

A little east of the Institute is the *Hôtel de la Monnaie* (the Mint), a fine building by Jacques Denis Antoine, erected 1768—1775, on a site previously occupied by the Hôtel de Guénégand, then by the Grand et Petit Hôtels de Conti. The original mint was in the Île de la Cité. The museum of coins, medals, etc., is open to the public on Tuesdays and Fridays from 12 to 3. The laboratory is only shown by a special permission from the Commission des Monnaies et Médailles. On the garden side a stately front of the *Petit Hôtel de Conti* may still be seen enclosed in later buildings.

The Rue de la Seine will bring us to the *Palace of the Luxembourg*, now the *Palace of the Senate* (open from 9 to 4 in winter, 9 to 5 in summer), built by Marie de Médicis on the site of a hôtel erected by Robert de Harlay de Saucy early in the xvi. c. The queen employed Jacques Debrosses as her architect in 1615, and his work was completed in 1620. It was intended by the queen that the palace should be called Palais Médicis, though the name has always clung to it which is derived from François de Luxembourg, prince de Tingry, who owned the site in 1570. The palace was bequeathed by Marie

de Médicis to her younger son, Gaston, Duc d'Orléans, from whom it came to his two daughters, who each held half of the Luxembourg, 'La Grande Mademoiselle,' and the pious Duchesse de Guise.

Treated as national property during the Revolution, the Luxembourg became one of the prisons of the Reign of Terror. Amongst other prisoners, comprising the most illustrious names in France, were the Vicomte de Beauharnais and his wife Joséphine, afterwards Empress of the French. David the painter designed his picture of the Sabines during his imprisonment at the Luxembourg, in a little room on the second floor. Here also, in a different category, were imprisoned Hébert, Danton, Camille Desmoulins, Philippeaux, Lacroix, Hérault de Séchelles, Payne, Bazire, Chabot, and Fabre d'Eglantine.

It was at the Luxembourg that (Dec. 10, 1797) Bonaparte presented the treaty of the peace of Campo Formio to the Directory, after returning from his first campaign in Italy. At the end of 1799, the palace became for a time *Le Palais du Consulat*: under the empire it was *Le Palais du Sénat*, then *de la Pairie*. Marshal Ney was condemned to death here, under the Restoration. The ministers of Charles X. were also judged in the palace, and Fieschi with the other conspirators of July 1835 were condemned here; as was Prince Louis Napoléon Bonaparte, after the attempt at Boulogne in 1840.

The Luxembourg is only shown when the Senate is not sitting. The apartments best worth seeing are the *Chapel* of 1844, decorated with modern paintings; and the *Ancienne Salle du Livre d'or*—where the titles and arms of peers were preserved under the Restoration and Louis-

Philippe—adorned with the decorations of the apartment of Marie de Médicis. The ceiling of the gallery which forms part of the hall represents the Apotheosis of Marie. The arabesques in the principal hall are attributed to Giovanni da Udine: the ceiling represents Marie de Médicis re-establishing the peace and unity of France. The first floor is reached by a great staircase which occupies the place of a gallery once filled with the twenty-four great pictures of the life of the Regent Marie by Rubens, now in the Louvre. The oratory of the queen and another room are now united to form the *Salle des Gardes*, her bedroom is the *Salle des Messagers d'État*, and her reception-room is known as the *Salon de Napoléon I.* The cupola of the *Salle du Trône* by Alaix represents the Apotheosis of the first emperor.

The *Hôtel du Petit Luxembourg* is a dependency of the greater palace, and was erected about the same time by Richelieu, who resided here till the Palais Royal was built. It is now the official residence of the President of the Senate. The chapel, standing close to the grille of the Rue de Vaugirard, is an admirable specimen of the Renaissance of the end of the XVI. c.: on the summit of its gable is a symbolical Pelican nourishing its young.

Beyond the Petit Luxembourg, is a modern building containing the *Musée du Luxembourg*. The collection now in the galleries of the Louvre was begun at the Luxembourg and only removed in 1779, when Monsieur came to reside here. In 1802 a new gallery was begun at the Luxembourg, but in 1815 its pictures were removed to the Louvre to fill the places of those restored to their rightful owners by the Allies. It was Louis XVIII. who

ordered that the Luxembourg should receive such works of living artists as were acquired by the State. The collection, recently moved from halls in the palace itself, is always interesting, but as the works of each artist are removed to the Louvre ten years after his death, the pictures are constantly changing.

The *Gardens of the Luxembourg*, the ‘bel-respiro’ of Paris, as Lady Morgan calls it, are delightful, and are the best type of an ancient French palace pleasance—indeed, they are now the prettiest and pleasantest spot in Paris. There is a noble view of the Pantheon down one of the avenues. They present a lively scene on fine Sunday afternoons, when the *gaufreurs* still drive a brisk trade, as in the old days when the ‘Foire de S. Germain’ was held here. The parterres were decorated by Louis-Philippe with statues of the queens of France and other illustrious Frenchwomen, the best statue being that of Mlle. de Montpensier by Desmesnay. Towards the Rue de Médicis, on the east, is a handsome fountain of Marie de Médicis, erected by Jacques Debrosses (1620).

In the Rue M. le Prince (a little r. of the Luxembourg) is the house—No. 10—where Comte lived and wrote his *Positive Polity*. He occupied the first floor, where his rooms are preserved by the Positivists in the same state in which he left them at his death—his salon, bedroom, bed, sofa, and even his old clothes in the cupboard, are cherished. He was buried at Père Lachaise.

Along the front of the Luxembourg runs the Rue de Vaugirard, in which No. 70 is the Dominican convent to which the famous Père Lacordaire belonged. The foundation stone of its chapel was laid by Marie de Médicis

in 1612. The heart of Archbishop Affre, killed on the Barricade S. Antoine, in the revolution of 1848, is preserved here, and the epitaph of Cardinal de Beausset, historian of Fénelon and Bossuet. As *Les Carmes*, the



HÔTEL DE LA DUCHESSE DE SAVOIE.

convent (founded by Louis XIII.) was the scene of the terrible massacre of priests in Sept. 1792, but the historic chapel in which they were murdered was destroyed by the opening of the Rue de Rennes in 1867 : their bones were transferred to a crypt under the church (open on Fridays).

The Rue Garancière, containing (No. 8) the *Hôtel de la Duchesse de Savoie* (1538), leads N. to the *Church of S. Sulpice*, perhaps the finest example of the peculiar phase of architecture to which it belongs. A parish church was built on this site in the XII. c. In the XVII. c. its rebuilding was begun from designs of Gamart, Gaston d'Orléans laying the first stone; but it was soon found that this church would be too small, and Anne of Austria laid the foundation stone of the present building, begun from designs of Levau, continued by other architects, and finished in 1749, under the Florentine Giovanni Servandoni, who is commemorated in the name of a neighbouring street. Had the entire plan of Servandoni been carried out, it would have made the church a model of modern architecture. The façade, which presents two ranges of porticoes, doric and ionic, is exceedingly noble and imposing. On either side are square pavilions, upon which Servandoni erected two towers, but these were thought so bad that, after his death, one Maclaurin was employed to rebuild them; since that, the tower on the N., which is different to the other, was, a second time, rebuilt by Chalgrin, in 1777. Under the Revolution the church became a Temple of Victory, and the great banquet to Napoléon, on his return from Egypt, was given within its walls.

The interior is chiefly striking from its vast proportions. Its chapels are decorated with marble from the cascade at Marly. In the pavement of the south transept is a meridian line, traced by Lemonnier in 1743. The ugly pulpit, given (1788) by the Maréchal de Richelieu, is surmounted by a group representing Christ surrounded by children. The organ (1862) is one of the finest in Europe.

In the first chapel (of S. Agnes) on the r. are three great frescoes by *Eugène Delacroix*—S. Michael triumphing over Satan (on the ceiling); Heliodorus thrown down and beaten with rods; and Jacob wrestling with the angel. All are fine, but the last is the most remarkable. The fifth chapel contains the tomb of the Curé Languet (1750), a fine work of Michel-Ange Slodtz. The magnificent chapel of the Virgin (with an illusory effect of light), behind the high-altar, is from designs of Wailly; its sculptured decorations are by Slodtz, the others by Vanloo. The statue of the Virgin is by Pajou.

The handsome *Fountain of S. Sulpice* (1847) is from designs of Visconti. Continuing N. from hence, we soon reach the modern Boulevard S. Germain, on the line of which we find (r.) the famous church of *S. Germain-des-Prés*, founded, with a monastery, by Childebert in the vi. c. and celebrated as the burial-place of the Merovingian kings. Childebert I., Caribert, Chilperic I., Clotaire II., Childeric II.; the Queens Ultrogothe, Fredegonde, Bertrude, and Bilihilde; the Merovingian princes Clovis and Dagobert; with Chrodesinde and Chrotberge, daughters of Childebert I., were interred within its walls; and here many of their bodies were seen lying on beds of spices, wrapped in precious stuffs embroidered in gold, when their plain stone-coffins were opened at the Revolution. In 861 the monastery was burnt by the Normans, was restored, and destroyed again in 886. The existing church, begun by the twenty-ninth Abbot, Morardus (990—1019), was only finished in the following century, and was dedicated by Pope Alexander III. in 1163. The tomb of Childebert was then placed in the centre of the present building.

The principal entrance of the church is in the Rue Bonaparte. It dates from the xvii. c., but encloses some fragments of the xii. c. The interior is an interesting specimen of transition. The arches of the nave, which has no triforium, are romanesque, of the time of the Abbot Morardus ; the choir was added by Abbot Hugues III. in 1163. A polychrome decoration by Hippolyte Flandrin, though its pictures are admirable as works of art, has, since 1845, spoilt the interior of S. Germain. The xiii. c. statue of Childebert and the mosaic monument of Fredegonde, preserved by Alexandre Lenoir at the Revolution, are now at S. Denis ; the tombs of S. Germain, Chilperic, and Bilihilde were destroyed. Very few objects of interest remain. In the r. aisle near the W. door, surrounded by burning lights, is the statue of *Notre Dame la Blanche*, given to the abbey of S. Denis by Queen Jeanne d'Evreux in 1340, and brought here after the Revolution.

In the third chapel l. of choir is the inscription which marked the remains of Boileau, transported hither, in 1819, from the Sainte Chapelle. In the fourth is the tomb of William, Earl of Douglas, 1611 ; in the l. transept that of John Casimir, king of Poland, described by Byron in *Mazeppa*, who became Abbot of S. Germain in 1669. In the garden attached to the church is a statue of *Bernard Palissy* by Barras (1880). The *Abbot's Palace*, built by Cardinal de Bourbon in 1586, still exists in the Rue de l'Abbaye. The site of the terrible Prison de l'Abbaye, where Mme. Roland wrote her memoirs and Charlotte Corday spent her last days, has been swallowed up by the Boulevard S. Germain.

Continuing to follow the Boulevard, we find (on l., near the Rue du Bac) the *Hôtel de Luynes*, which was built by Pierre Lemuet for Marie Rohan-Montbazon, Duchesse de Chevreuse. Its gates are very handsome specimens of



PALACE OF THE ABBOT OF S. GERMAIN DES PRES.

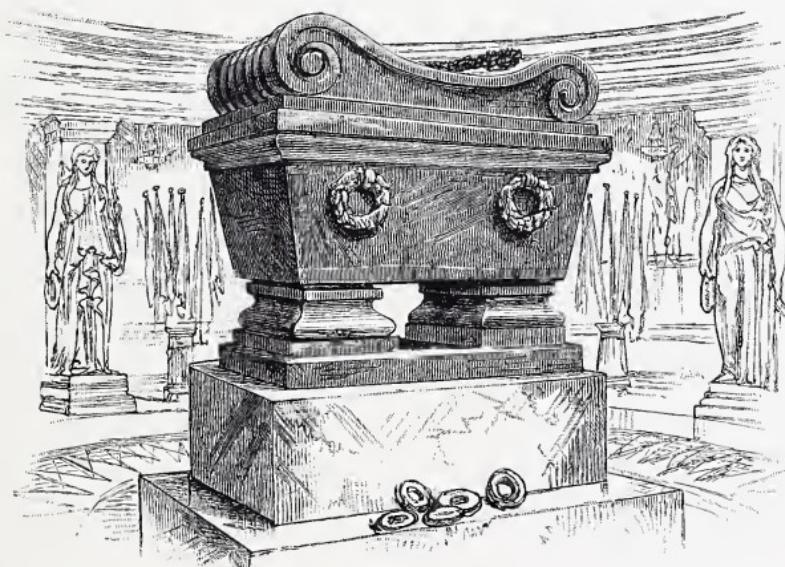
iron-work. Opposite, is the approach to the fashionable *Church of S. Thomas Aquinas*, erected from designs of Bullet. The ceiling of its sanctuary, representing the Transfiguration, is a famous work of Lemoine. We are now in the centre of the aristocratic quarter famous for

the hôtels of the two last centuries, ‘entre cour et jardin,’ of which many fine specimens are to be seen in the Rue du Bac, de Varennes, S. Dominique, de l’Université, and de Grenelle. In the last-named street is the handsome *Fontaine de Grenelle* (1739-43), with figures and reliefs by Bouchardon. From the r. of the Rue de Grenelle, the Rue Casimir Périer leads to the *Church of S. Clotilde*, a large cruciform gothic building erected 1846-57, from designs of Gau.

We emerge from the Rue de Grenelle opposite the gardens to the N. of the magnificent *Hôtel des Invalides* (open daily from 11 to 4), planned by Henri IV., and begun by Louis XIV. in 1671, as a refuge for old soldiers, who, before it was built, had to beg their bread in the streets. On the terrace in front of the building are a number of cannon, trophies taken in different campaigns. Standing before the hôtel is a statue of Prince Eugène. On either side of the entrance are statues of Mars and Minerva by Coustou jeune. In the tympanum of the semicircle over the centre of the façade is Louis XIV. on horseback. Behind the façade a vast courtyard is surrounded by open corridors lined with frescoes of the history of France; those of the early history on the left, by *Bénédict Masson*, 1865, have much interest. In the centre of the inner façade is a statue of Napoléon I. Beneath this is the approach to the *Church of S. Louis*, built 1671-79, from designs of Libéral Bruant, in which many banners of victory give an effect of colour to an otherwise colourless building. Against the walls are monuments to marshals or governors of the Invalides—the Duc de Coigny, Duc de Conegliano

(Moncey), Duc de Reggio (Oudinot), Marshal Jourdan, Duc de Malakoff (Pélissier), etc.

The *Tombeau Napoléon*, under the magnificent dome of the Invalides, which was added to the original church by Jules Hardouin Mansart and is treated as a separate building, is entered from the Place Vauban at the back,



TOMBEAU NAPOLEON.

or by the left cloister and a court beyond. It is only open to the public on Monday, Tuesday, Thursday, and Friday, from 12 to 3, but should on no account be left unseen.

On entering the vast interior, a huge circular space is seen to open, beneath the cupola painted by *Charles de Lafosse* and *Jouvenet*, and, in it, surrounded by caryatides and groups of mouldering banners, the huge tomb

of Finland granite, given by the Emperor Nicholas. Hither the remains of the great Emperor were brought back from S. Helena by the Prince de Joinville, in 1841. Four smaller cupolas encircle the great dome. In the first, on the r., is the tomb of Joseph Bonaparte. On the l. are the tombs of Jérôme Bonaparte, with a statue, and of his eldest son and the Princess Catherine of Württemberg. The other two cupolas are still empty; when ever-changing France again changes her idols, and the dynasty of the Bonapartes is once more in the ascendant, they will probably be occupied, amid universal acclamation, by the tombs of Napoléon III. and his ill-fated and heroic son.

The transept contains the tomb of Turenne (formerly buried at S. Denis), by Tuby from designs of Lebrun. It represents the hero expiring (at the battle of Salzbach, July 27, 1675) in the arms of Immortality. Upon the violation of the tombs at S. Denis, the body of Turenne had been found in a state of complete preservation, and, whilst the royal remains were scattered to the winds, his were removed to the Jardin des Plantes and afterwards to the museum of the Petits Augustins. Napoléon, as first Consul, translated them with great honour to the Invalides, Sept. 22, 1800. In the l. transept is the tomb to which the remains of the illustrious Vauban were afterwards transferred. The minister Louvois, under whose auspices the hôtel was built, was buried here by order of Louis XIV. in 1692, but afterwards removed to the Capucines of the Rue S. Honoré.

Descending the steps behind the splendid baldacchino, we find black-marble tombs of Marshals Duroc and Bertrand guarding the approach to that of Napoléon I. His

own words, taken from his will, appear in large letters over the entrance.

'Je désire que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple français que j'ai tant aimé.'

The sentiment, the tomb, and the dome have a unique splendour. A white marble statue of Napoléon I. by Stuart is in a black-marble chapel. His Austerlitz sword, the crown voted by Cherbourg, and colours taken in his different battles, were formerly shown in a *chapelle ardente*.

The *Musée d'Artillerie*, entered from the cloister on the r. of the principal court, is only shown on Tuesdays, Thursdays, and Sundays, from 12 to 4 in winter, and 12 to 5 in summer. The collection of arms begins with the rude flint weapons found in the valley of the Somme, and the caverns of Aurignac and Moustier. Then comes the age of polished-flint weapons, found in the lake cities of Switzerland, etc. The age of bronze succeeds, of which one of the finest specimens is a bronze sword found at Uzès. The arms introduced by the Romans follow, and the gradual changes which led to the steel armour of the XIV. c. The collection of bows and cross-bows is full of interest, as well as that of firearms from their earliest infancy. The collection of plans of fortresses, in relief, executed under Louis XIV. and Louis XV., is interesting to the archaeologist as showing (as at Arras, S. Omer, Besançon) many buildings of the middle ages which have ceased to exist. Amongst the historic arms preserved here are the helmet of Henri IV., the sword of Duguesclin, and the cuirass of Bayard.

The great barracks behind the Invalides formerly contained the military school now at S. Cyr. They face the end of the *Champ de Mars*, an immense open oblong space used for reviews and temporarily occupied by the great Exhibitions of 1867, 1878, and 1889. It was formed in 1790 for the famous Fête de la Fédération (July 14), when the Autel de la Patrie was erected in the centre and Louis XVI. took an oath there to observe the new constitution. Here also Napoléon I. held the famous Champs de Mai before the battle of Waterloo.

At the entrance of the Quai d'Orsay (No. 103) is the temporary *Garde Meuble* (open on Sundays and Thursdays from 10 to 4), containing a vast collection of tapestries, curious furniture, and jewels which belonged to the Crown. Many of the latter were put up to public auction in 1887. Returning by the Quai d'Orsay, on the site formerly called La Grenouillière, we find, opposite the Pont des Invalides, the *Manufacture des Tabacs*, shown on Thursdays only from 10 to 12 and 1 to 4. It employs 200 workpeople, and manufactures 6,200 tons of tobacco annually.

Near the Pont de Solférino is the *Palais de la Légion d'Honneur* (1786), and opposite the Pont de la Concorde is the *Palais du Corps Législatif*, or *Chambre des Députés* (open from 9 to 5). It is here that Benjamin Constant, Casimir Périer, Guizot, Thiers, Berryer, Lamartine, Montalembert, Jules Favre, have in turn displayed their eloquence, and it was also in the *Salle du Corps Législatif* that, in 1848, the Duchesse d'Orléans presented herself with her two little boys to claim the regency, and was met by the words 'Too late.' The handsome façade towards the Seine has a Corinthian portico by Poyet

(1804-7). When the Chamber is sitting, visitors are only admitted to the Salle des Séances, for which they require a ticket from a deputy or from the Secrétaire de la Questure.

VII.

LUXURIOUS MODERN PARIS.

The extreme western end of the *Rue de Rivoli*—which commemorates the Battle of Rivoli—always wears a festive aspect. On the r. are arcades, containing some of the shops most frequented by foreigners; on the l., railings, formed by gilt-headed spears, enclose the radiant gardens of the Tuilleries.

The Rue de Castiglione leads r. to the *Place Vendôme*, a handsome old-fashioned octagonal square, begun under Louis XIV. (the king himself furnishing the leading ideas of the plan), and finished by the Ville de Paris, from designs of Jules Hardouin Mansart. The square was first called Place des Conquêtes, then Place Louis le Grand, finally, Place Vendôme, from the Hôtel of the Duc de Vendôme (son of Henri IV. by Gabrielle d'Estrées) which once occupied this site. A bronze statue by Girardon at first ornamented the centre of the square. It represented Louis XIV. ‘in the habit of a Roman emperor, and on his head a large French periwig à la mode.’ This was destroyed by the people on Aug. 14, 1792—the day on which Louis XVI. and his family were removed from the Chancellerie in this square to the Temple. The *Column* was erected by Napoléon I., in

imitation of that of Trajan at Rome, and is covered with bas-reliefs, from designs of Bergeret, cast from Austrian cannon, representing his German campaign. At the top was originally placed a statue of the Emperor by Chaudet, which was pulled down after the allies entered Paris and melted down to make part of the second bronze horse of Henri IV. on the Pont Neuf. A second statue by Seurre, made from cannon taken in Algeria (magnanimously erected by Louis-Philippe in 1833), was replaced by a copy of the first statue by Chaudet in 1863. On May 16, 1871, the ridiculous Communists threw down the whole column, though it was able to be rebuilt from the fragments (in 1874) as it is now seen. The height is 135 feet. The proprietor of the Hôtel du Rhin had offered the Communists 500,000 fr. if they would spare the column, and those robbers had answered, ‘Donnez un million et l'on verra !’ From the Place Vendôme the handsome *Rue de la Paix* (formerly Rue Napoléon), dating from 1807, leads to the Place de l’Opéra.

In the Rue S. Florentin, the *Hôtel de la Vrillière*, also called Hôtel de l’Infantado, was built for the minister M. de S. Florentin, who gave a name to the street. It was afterwards inhabited by the Spanish grandee who at one time gave a name to the house, then by M. de Talleyrand, who received the Emperor Alexander there in 1814. The house is now the residence of Baron Alphonse de Rothschild.

In the *Rue Cambon* is the church of *L’Assomption*, built (1670-76) for a convent of Augustinian nuns, now the dépôt of the Archives of the Ministère de Finance. Robespierre lived long opposite this church, at No. 396

Rue S Honoré, in the house of the carpenter Duplay (destroyed by the Rue Duphot).

Where the Rue Royale opens towards the Madeleine, we pass the *Ministère de la Marine et des Colonies*, built (1760-68) by Gabriel, gutted during the Commune, and reach the *Place de la Concorde*, stately and beautiful with its obelisk, fountains, and statues, its delightful views down green avenues to the Louvre on the E. and the Arc d'Étoile on the W., and towards the magnificent church of the Madeleine on the N. and the Chambre des Députés on the S. The square was made under Louis XV., and was decorated with his equestrian statue by Bouchardon. This was demolished by the legislative assembly in 1792, and replaced by a statue of liberty. Soon, however, the square took the name of Place de la Révolution, when the expression *guillotiner* effaced that of *lanterner*, and, under the Reign of Terror, the scaffold was permanently established here. Thus the most terrible memories of the great Revolution are concentrated on this spot, where 2,800 persons perished between Jan. 21, 1793, and May 3, 1795. The fountain on the S. side, decorated with figures emblematic of Marine Navigation, marks the exact spot where Louis XVI. died, Jan. 21, 1793, and Marie Antoinette on the 16th of the following October. On the 31st of the same month, the Girondins were executed here, and on the 10th of November, Mme. Roland. The 9th of May, 1794, saw the execution here of the saintly Mme. Elizabeth, and on July 28, 1794, Robespierre paid, upon the same spot, the inadequate penalty of his crimes.

The *Obelisk*, brought from Luxor, and given to France

by Mahomet-Ali, was erected here under Louis-Philippe, in 1836. It is covered with hieroglyphics celebrating Rameses II., or Sesostris, who reigned in the fourteenth century before Christ. The history of its transport from Egypt is represented upon the pedestal. Eight allegorical statues typify the great cities of France before the German invasion — Lyons, Marseilles, Bordeaux, Nantes, Lille, Strasbourg, Rouen, and Brest.

Two groups of sculpture by Guillaume Coustou, known as *Les Chevaux de Marly*—‘ces marbres hennissants,’ as Victor Hugo calls them—decorate the entrance to the noble promenade originally called ‘Le Grand Cours,’ but which has been known as *Les Champs Elysées* since the time of Louis XV. It extends from the Place de la Concorde to the Arc de l’Étoile, and is the favourite afternoon walk of the fashionable world of Paris, where the *badaud*, or French cockney, is seen in perfection. Behind the principal avenues are ranges of exhibition booths, and cafés-concerts, which attract a humbler crowd. Here idolizing parents will stand for hours to watch their *petits bonshommes* caracolling on wooden horses, while *la bonne*, in a snowy cap, holds the babies. Here the sellers of *soupirs* and *gâteaux de Nanterre* drive a busy trade.

On the l. is the *Palais d’Industrie*, built (1852-55) for the Great Exhibition, and used since for the annual Exhibitions of Painting and Sculpture, open daily from 8 to 6 except on Mondays, when it opens at 12 (admission, 1 fr. ; free on Saturdays after 10, and Tuesdays from 12 to 6). Beyond this, the *Avenue Montaigne* branches off (l.), containing the singular *Hôtel Poméien*, built (1860) for Prince Napoléon. The Avenue d’Antin leads to the river, where,

at the angle of the Rue Bayard and Cour de la Reine—nearly opposite the Pont des Invalides—is the quaint *Maison de François I.*, built by that king (in 1523) at Moret, near the forest of Fontainebleau, for his sister Marguerite, purchased by a private individual, transported hither in 1827, and rebuilt, stone for stone.

From the *Rond Point*, the *Avenue Kléber* leads to the *Place du Trocadéro*. The *Palais du Trocadéro*, built in Oriental style (in 1878) is of the same character internally as the Crystal Palace at Sydenham. It contains a *Musée de Sculpture Comparée* or *des Moulages*, and an *Ethnographical Museum*. In the *Avenue du Trocadéro* (to the l.) is the *Musée de Galliera*, containing collections bequeathed to the town by the Duchesse de Galliera.

The *Avenue du Trocadéro* leads (W.) to the suburb of *Passy*, celebrated for its mineral waters in a garden entered (No. 32) from the *Quai de Passy*. This part of Paris is very featureless and uninteresting, but the situation is a favourite residence of French literati. Opposite to the station of *Passy* is *La Muette*, though very little remains of the famous château, which was the scene of many of the orgies of the Regency, and where Marie Antoinette held her first receptions. Beyond *Passy* is *Auteuil*, where a red-marble pyramid near the church is the tomb of the high-minded Chancellor d'Aguesseau.

The Champs Elysées are closed by the huge *Arc de l'Étoile*, one of the four triumphal arches which Napoléon I. intended to erect in commemoration of his victories, and which he began from designs of Chalgrin, in 1806, though the work was not completed till 1836, long after founder and architect had passed away. It is the largest triumphal

arch in the world ; the arch itself being 90 feet high and 45 feet wide. The groups of sculpture which adorn it are by Rude, Cortot, and Etex ; that by Rude, of the Genius of War summoning the nation to arms, is the best. There is, however, nothing fine about the Arc de l'Etoile except its size. The arch itself is far too narrow for its height, and the frippery ornament along the top of the structure destroys all grandness of outline. The hugeness of the building is in itself a disfigurement, and, like the giant statues in S. Peter's at Rome, it puts all its surroundings out of proportion.

From the arch, the Avenue de Neuilly leads to the village of that name. About 1 k., opposite the entrance to the Bois de Boulogne called Port Maillot, is the *Chapelle S. Ferdinand* (shown daily), enclosing the room in which Ferdinand, Duc d'Orléans, died from injuries received in trying to jump from his carriage, of which the horses were running away, at this spot. The touching cenotaph of the duke (who is buried with his family at Dreux) is by Trinqueti, from designs of Ary Scheffer. The angel on the r. is one of the last works of the Princess Marie. The prie-dieu in the chapel are all embroidered by different members of the Orléans royal family. A Descent from the Cross, by Trinqueti, from designs of Ary Scheffer, occupies a niche behind the high-altar. A picture by *Jacquand* represents the touching scene on this spot during ‘Les Derniers Moments du Duc d'Orléans.’

The Château de Neuilly, built by the Comte d'Argenson in 1740, and afterwards inhabited by Talleyrand, Murat, and Pauline Bonaparte, was given by Louis XVIII. to his cousin the Duc d'Orléans. Almost all the children of

Louis-Philippe were born there, and there, in 1830, he accepted the French crown. The château was the scene of most of the happy events of the family life of Louis-Philippe, and in its chapel the king and queen watched, from his death to his funeral, beside the body of their beloved eldest son. During the crisis of 1848, the French pillaged and plundered the home of their king, and £600,000 worth of his private property was destroyed by the robbers of the revolution, though the private charities of Louis-Philippe and Marie-Amélie during their seventeen years' reign had amounted to 21,650,000 fr. or £800,000, and those of the Duc and Duchesse d'Orléans to an annual sum of nearly £20,000. A cruel decree of Louis Napoléon compelled the royal family to sell their estates in 1851. Since that time the royal park of Neuilly has been cut up for avenues of villas.

From the Arc de l'Étoile several long and rather dreary avenues lead to the Bois. That called *Avenue du Bois de Boulogne* (formerly de l'Impératrice) is the most animated, but the *Avenue d'Eylau* leads more directly to the gate of the Bois called Porte de la Muette. The heights of Mont Valérien are always a fine feature, rising behind the woods. The Bois de Boulogne is part of the ancient forest of Rouvray—of which Louis XI. made his barber, Oliver le Daim, Grand-Forester (*gruyer*)—where Henri II. and Diane de Poitiers loved to give hunting fêtes, and where Louis XV. held orgies in the Château de la Muette which Charles IX. had built. The name was changed after pilgrims (in 1319) had erected a church in honour of Notre Dame de Boulogne in the neighbouring village of Menus-les-S.-Cloud, which forthwith took the name of Boulogne.

Ceded to the town of Paris by Napoléon III., the Bois has ever since been the favourite playground of the Parisians, and in this ‘nature si artistement mondaine’¹ all that is possible of luxury of equipages and toilette may be seen, especially from 3 to 5 in winter, and 5 to 7 in summer.

Entering the Bois by the Avenue du Bois de Boulogne, the *Route de Suresnes* soon leads us to the *Lac Supérieur*. On the further side of the lake, between it and the Pré Catelan, is the *Parc aux Daims*. Beyond the *Lac Supérieur* is the *Butte Mortemart*, a hillock whence there are views towards the heights of Issy, Meudon, Bellevue, S. Cloud, Suresnes, and Mont Valérien. Between this and the Porte d’Auteuil is the *Champ de Courses* for steeplechases. On the further side of the Bois, reached most quickly by taking the direct road from the *Carrefour des Cascades* between the two lakes, is the plain of *Longchamp*, divided into a *Hippodrome* and *Champ d’Entraînement*, between which are to be seen some small remains of the *Abbaye de Longchamp*, founded by S. Isabelle of France, sister of S. Louis. The *Hippodrome of Longchamp* is the principal race-course in the neighbourhood of Paris. The Grand Prix of 100,000 fr. is contended for in the beginning of June, and answers to the English ‘Derby.’

Near the *Carrefour de Longchamp* are the *Grande Cascade* and the *Mare de Longchamp*; fed by a stream from the *Mare aux Biches*. From the Carrefour, the *Route de la Longue Queue* leads to the Porte de Madrid by the *Château de Bagatelle*, which belonged to the Comte d’Artois, afterwards Charles X. Crossing the Allée de Longchamp, by the café-restaurant called Pré Catelan, we

¹ Zola, *La Curée*.

may reach the *Croix Catelan*—a stone pyramid replacing a cross raised by Philippe le Bel to Arnauld de Catelan, a troubadour from Provence, murdered, with his servant, by the military escort which the king had given him, because they fancied that the chest of liqueurs which he was taking to the king was full of jewels : the murderers were burnt alive. Towards the N.' end of the Bois is the restaurant of *Madrid*, occupying the site of the villa which François I. built on the model of that in which he lived as the captive of Charles V. Its rich decorations of plaques of Palissy-ware, gave it the name of Château de Faïence. The kings of France frequently used it as a residence till the time of Henri IV., and its demolition, ordered by Louis XVI., is more to be regretted than that of any other building of its period.

To the l. lies the *Jardin d'Acclimation* (with entrances near the Porte de Sablons and Porte de Neuilly : admission weekdays 1 fr., Sundays 50 c.), pleasant zoological gardens, crowded on fine Sundays, when elephants and camels laden with people stalk about the drives, and children are driven in llama and even in ostrich carts.

Re-entering Paris by the Arc de Triomphe, the Rue de l'Oratoire (on the l. in descending the Champs Elysées) leads to the *Parc Monceaux*, a pretty public garden, originally planted from plans of Carmontel for Philippe d'Orléans (father of Louis-Philippe) on a site once occupied by the village of Monceaux. All the streets in this district are featureless and ugly. In the *Boulevard Malesherbes* (a little S.) is the great *Church of S. Augustin*, built 1860-68—a climax of vulgarity and bad taste, in which the use of cast iron has its horrible apotheosis.

Returning to the Rue du Faubourg S. Honoré, and turning E., we pass on l. the doric *Church of S. Philippe du Roule*, erected (1769-84) from plans of Chalgrin. At the corner of the Place Beauveau (r.) is the *Palais de l'Elysée Napoléon*, built (1718) by Molet for the Comte d'Evreux. It was a favourite residence with Napoléon I., who slept there during his last stay in Paris after the battle of Waterloo, and signed his abdication there. In 1814—1815 it was inhabited by the Duke of Wellington and the Emperor of Russia. Then, at the Restoration, the palace passed into the hands of the Duc de Berry, who inhabited it, under the name of Palais Elysée Bourbon, till his murder (Feb. 13, 1820). For a short time the residence of the Duc de Bordeaux, it was again confiscated, and was chosen as a residence by Prince Louis Napoléon from the time of his proclamation as President of the Republic (Dec. 20, 1849), continuing to be his dwelling till he moved to the Tuileries, after the proclamation of the second Empire. In the Salle du Conseil of the Elysée he prepared the Coup d'État of Dec. 2, 1851. Of late years the Elysée has been the residence of the President of the French Republic. No. 39, Rue du Faubourg S. Honoré is the *Hôtel Charost*, now the British Embassy. It was formerly the residence of Pauline Bonaparte, Princess Borghese.

On the l. the Rue d'Anjou S. Honoré turns N., containing (r.) the *Chapelle Expiatoire* erected on the site of the cemetery (belonging to the Madeleine) where Louis XVI. and Marie Antoinette were buried in 1793. The ground was afterwards bought by a M. Descloseaux, who planted it as an orchard, to preserve the royal graves

from insult during the Revolution. At the Restoration, the orchard was purchased by the royal family, and the royal remains transported with great pomp to S. Denis. The remains of the other victims of the Revolution, including the Swiss guard, buried here, were collected into two large graves, and, at the instigation of Châteaubriand, the chapel was built by Louis XVIII. It contains statues of the king and queen, his will being inscribed on the pedestal of that of Louis, and portions of her last touching letter to Mme. Elisabeth on that of Marie Antoinette. A group by François Joseph Bosio (1769—1845), one of the best of the modern classic French sculptors, represents Louis XVI. sustained by an angel; and a group by Jean Pierre Cortot (1787—1843) represents Marie Antoinette supported by Religion. Though well-conceived, neither is successful.

The Rue de la Madeleine will now lead us to the great *Church of the Madeleine*, resembling a magnificent pagan temple, which has frequently changed its destination. It was begun (1764) under Louis XV. as a church from designs of Constant d'Ivry, whose plans were thrown aside by his successor Couture (1777). The work was stopped by the Revolution, and taken up again in consequence of a decree of Napoléon I., issued from Posen in 1806, who ordered Pierre Vignon to finish the building as a Greek Temple of Victory, ‘le temple de la Gloire,’ in honour of the soldiers of the Grand Army. But the Restoration changed everything, and the building was given back to its first destination, though the plan was unaltered, and it was finished under Louis-Philippe in 1832. The interior is only open to visitors after 1, when the morning services are over.

VIII.

INDUSTRIOUS MODERN PARIS.

We now enter the Boulevards, which have only really existed since the Revolution. Paris possesses an endless number of Boulevards, but when *the Boulevard* is spoken of, it means the Boulevard from the Madeleine to the site of the Bastille, in its different and varied divisions.

Following the Boulevard de la Madeleine and the Boulevard des Capucines we reach, facing the entrance to the Rue de la Paix, the magnificent *Opéra*, built from designs of Charles Garnier (1861—1875), adorned with busts of great composers and musicians. The marble staircase is magnificent. (It can be visited on Sundays from 12 to 2.) Four great balls are given at the Opera House during the Carnival. (Entrance : gentlemen, 20 frs. ; ladies, 10 frs.) The *Boulevard des Italiens*, the gayest street in modern Paris, leads eastwards, almost exclusively lined by hotels and cafés, the most celebrated being (l.), No. 16, Café Riche, and No. 20, Maison Dorée. On the l. opens the *Rue Laffitte* (where Napoléon III. was born at No. 17), leading to the *Church of Notre Dame de Lorette*, built (1823-36) from designs of Le Bas. The interior is very richly decorated by modern French artists.

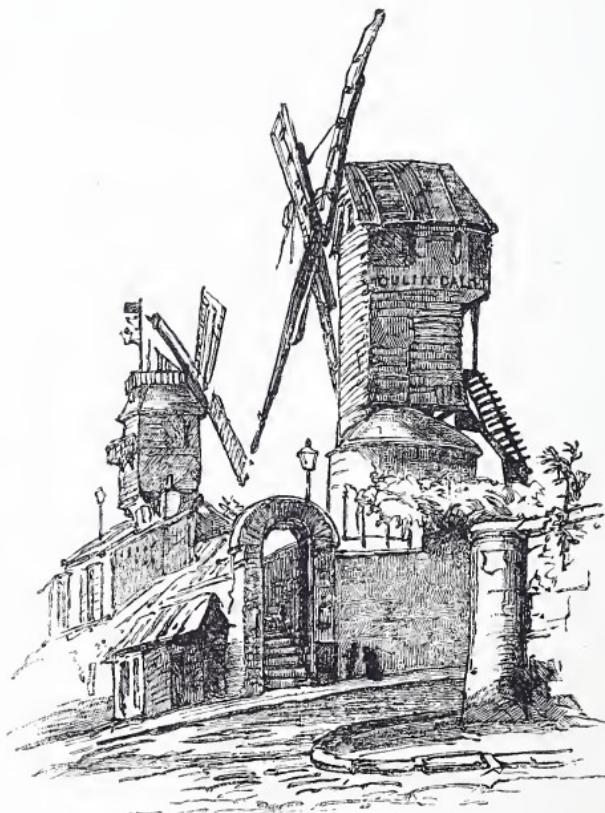
The Rue Notre Dame de Lorette leads from the church to the new quarter known as La Nouvelle Athènes. In the *Place S. Georges*, decorated with a fountain, No. 37 was the residence of M. Thiers, destroyed during the Commune, and rebuilt at the expense of the State. Hence the Rue Fontaine leads to the Boulevard de

Clichy, close to which is the *Cimetière Montmartre*, formerly called ‘Le Champ du Repos.’ This is less hideous than Père Lachaise, and, though it has the same characteristics of heavy masses of stone or little chapels piled upon the dead and hung with wreaths of beads, they are more divided by trees. At the end of the short main avenue on the l. is a bronze statue of Godefroy Cavaignac, by François Rude (1785—1855), marking the tomb of the Cavaignac family, of whom the most illustrious member was Eugène, head of the executive power in 1848.

The name of Montmartre is usually derived from Mons Martyrum, because S. Denis, Bishop of Paris in the III. c., and his companions, Rusticus and Eleutherius, were beheaded at the foot of the hill, and ‘afterwards the body of Dionysius rose upon its feet and, taking up its head in its hands, walked up the hill, angels singing hymns by the way,’ to the spot where S. Geneviève raised a church to their honour. Hence, in the reign of Dagobert, the relics of S. Denis were removed to the abbey of S. Denis. The Chapelle des Martyrs at Montmartre, visible in the XVII. c., has now disappeared. It was interesting as the place where Ignatius Loyola pronounced his first vows with nine of his companions (Aug. 15, 1534). Every army which has attacked Paris has in turn occupied the heights of Montmartre. They were abandoned by Joseph Bonaparte and occupied by Blücher in 1814. It was there that the Communist insurrection of 1871 was begun.

From the Boulevard Rochechouart, the Rue Lepic leads up to the *Butte Montmartre*, with the remaining *Mills of Montmartre*—weather-worn, blackened, and picturesque. An obelisk near the *Moulin Debray* marks the boundaries

of Paris. From the terrace of the Rue Lamarck there is a splendid view over the town. A waste of grey houses reaches almost to the horizon, only those nearest catch a few red and yellow tones, and are very scantily interspersed with green. For a panorama so vast it wants central points of



MILLS OF MONTMARTRE.

interest, such as S. Paul's and Westminster supply to views of London—the Pantheon, S. Sulpice, and the Invalides, the most prominent objects here, are not large enough. Still, it is a very remarkable view, and one which no visitor to Paris should miss seeing. A great church—the *Eglise*

du Sacre Coeur, from designs of Abadie—is in progress on the highest summit of Montmartre, where Temples of Mars and Mercury are supposed to have stood.

The Boulevards called *Montmartre*, *Poissonnière*, and *Bonne Nouvelle* continue the line of the *Boulevard des Italiens*. In the Rue du Faubourg Poissonnière, on the N., is the *Conservatoire de Musique et de Déclamation*, founded (1784) for the training of singers and actors. Those who win its Grand Prix obtain an allowance of 3,000 fr. for four years, that they may visit Italy. The interesting *Collection of Musical Instruments* is shown on Mondays and Thursdays from 12 to 4.

(The Rue Hauteville leads N. from the Boulevard to the *Place Lafayette* and the great *Church of S. Vincent de Paul*, built (1824-44) from designs of Lepère and Hittorf.)

At the entrance of the Rue du Faubourg S. Denis, from the boulevards, is the *Porte S. Denis*, a heavy and hideous Arch of Triumph, built, as a medal attests (1670-72), by Bullet, a pupil of Blondel, to commemorate the earlier German victories of Louis XIV. In the Rue du Faubourg S. Denis (No. 107) is the *Prison of S. Lazare*, on the site of the Leper Hospital of S. Ladre, which existed in the XII. c., and which (in 1632) was given to S. Vincent de Paul, who made it the centre of his Congrégation des Missions (Lazaristes). The cell of S. Vincent is preserved as an oratory.

The Boulevard Sébastopol now diverges (r.), and the Boulevard de Strasbourg (l.), leading to the Gare de l'Est. A considerable distance down the latter (on r.), at the entrance of the Boulevard Magenta, is the *Church of S.*

Laurent, which belonged to a monastery where S. Domnole was abbot in the vi. c. The older parts of the church (apse and tower) are early xv. c. ; the nave and transept, end of xvi. c. ; and the main W. façade, of 1622.

There is a line of omnibuses down the Boulevard de Strasbourg (falling into the Faubourg S. Martin and Rue Lafayette) to *La Villette*, where *Le Grand Abattoir* may be seen, between the Canal S. Denis and the Canal de l'Ourcq. It is worth while to ascend to the *Buttes Chaumont*—curious steep hillocks covered with grass, and quarried for gypsum. In the further part of these, one of the most charming pleasure-grounds in Paris has been created—the *Parc des Buttes Chaumont*—with delightful drives and walks winding amongst the hills.)

Returning to the Boulevard S. Denis, at the entrance of the Rue du Faubourg S. Martin, is the heavy *Porte S. Martin*, built (1670-74) to commemorate the capture of Besançon. Continuing the *Boulevard S. Martin* (which contains the *Café Parisien* and the *Théâtre des Folies Dramatiques*), the *Rue du Faubourg du Temple* leads (N. E.) to the suburban heights of *Belleville*, where the ‘Battle of Paris’ was fought (March 30, 1814), and gained by the allied sovereigns, who forthwith occupied the capital.

The *Boulevard du Temple* leads (S.E.) from the end of the Boulevard S. Martin. No. 42 occupies the site of the house of Fieschi, whence the infernal machine exploded (July 28, 1835). In the *Place de la République* (formerly the Château d'Eau) is a tasteless bronze *Statue of the Republic*.

Returning as far as the Boulevard Montmartre, the *Rue Vivienne* diverges on the l. Here is the *Bourse* (the Exchange, open on week-days from 12 to 3 for Bourse

operations : from 3 to 5 for commercial transactions), built (1808-27) from plans of Brongniart—magnificent, yet not undeserving of the description ‘grenier à foin, bâtard du Parthénon.’ The annual amount of business transacted on the Bourse is estimated at £2,000,000,000.

We must cross in front of the Bourse to the *Rue de Richelieu*—which the great Cardinal pierced to indemnify himself for his expenses in building the Palais Cardinal. Turning S. we find (l.) occupying part of the magnificent hôtel of Cardinal Mazarin, No. 58, the great buildings of the *Bibliothèque Nationale*. The library is open for study from 10 to 4, except on Sundays and holidays; closed Sept. 1—Oct. 15; the collections are only visible to the public on Tuesdays and Fridays from 10.30 to 4.

The library is entered by visitors from the Rue Richelieu by the door nearest the boulevards. Passing the *Salle de Travail*, and ascending the staircase, hung with a tapestry from Château Bayard, they find, in an anteroom, the curious bronze *Parnasse Française*, executed by Titon du Tillet in 1721. The Apollo, who is attended by the nine Muses, is Louis XIV. The magnificent *Galerie Mazarine*, which looks upon the Rue Vivienne, has a beautiful mythological ceiling by *Romanelli*, and is one of the finest galleries of its date in existence. Here many of the great MS. treasures of France are exhibited in cases. A little lower down the Rue Richelieu is the entrance to the *Collection of Bronzes, Medals, etc.*, open on Tuesdays only, from 10 to 3.30.

Behind the Library (a little E.) is the *Church of Notre Dame des Victoires* or *des Petits Pères*, founded by Louis XIII. (in 1629) to commemorate the victories over the Protestants at La Rochelle, and given to the *Augustins*

déchaussés, known in Paris as *Petits Pères*. Lulli, the composer, is buried in a chapel near the entrance. A few steps E. take us into the circular *Place des Victoires* (with a statue of Louis XIV. in the centre), constructed from



HÔTEL DE TOULOUSE (BANQUE DE FRANCE).

designs of Mansart (1685), at the expense of a private individual, the Duc de la Feuillade. Close by (in the Rue de la Vrillière) is the *Banque de France*, occupying part of the magnificent hôtel of the Comte de Toulouse, son of Louis XIV. and Mme. de Montespan, which afterwards

belonged to his son the Duc de Penthièvre, father-in-law of the Princesse de Lamballe. The most remarkable remains of the old hôtel are, externally, the projecting angle by Mansart, bracketed over the Rue Radziwill, which is regarded as a masterpiece of stone-work ; and, internally, the incomparable *Galerie Dorée* of Mansart. The interior is not shown without a special permission, to be obtained by written application to the governor.

In the *Rue Neuve des Petits Champs*, which leads westwards from the Place des Victoires, No. 45, at the corner of the Rue S. Anne, is the noble mansion of Lulli, built for him by Gittard in 1671, with 11,000 livres (lent by Molière, and only repaid in ingratitude).

Opening from the Rue de Richelieu, opposite the library, is the *Place Louvois*, with a graceful fountain by Visconti, marking the site of the Opera House where the Duc de Berry was murdered (Feb. 13, 1820). A fountain erected at the angle of the Rues de la Fontaine Molière and de Richelieu, in 1844, commemorates the death of the poet in the house of the tailor Baudelet, the opposite house (No. 34), which has been since rebuilt.

South of the National Library, flights of steps will lead us down into the *Palais Royal*. It was built by Cardinal Richelieu (1624-34), and known at first as Palais Cardinal, though nothing now remains of the time of Richelieu, except part of the second court. The great cardinal died here December 4, 1642, bequeathing his palace to the king, Louis XIII., who only survived him five months. But in the following year Anne of Austria came to live here with her two children, Louis XIV., then aged five, and Philippe d'Orléans. The name of the building was then changed

to Palais Royal. Under Philippe II. d'Orléans the palace became the scene of the celebrated suppers and orgies which disgraced the Regency. The father of King Louis-Philippe made great alterations in the building, including the arcades surrounding the gardens, which he let to tradesmen, thereby making the palace the most magnificent bazaar in the world. In May 1871, a great part of the Palais Royal was burnt by the Commune. The principal buildings are now occupied by the *Conseil d'État*, the Aile Montpensier by the *Cour des Comptes*, and the portion of the Aile de Valois upon the second court and the garden, by the *Direction des Beaux-Arts*. The interior of the palace has now little interest, but the great gravelly square, misnamed *Jardin du Palais Royal*, surrounded by gay arcades of shops, and planted with lime-trees, is still a popular resort, though the opening of the Tuileries gardens under Louis XVI. deprived it of its glory, which was at a climax under Louis XIII., when it was the resort of all the rich citizens.

CHAPTER IV.

EXCURSIONS FROM PARIS.

I.

S. CLOUD AND SÈVRES.

THERE are four ways of reaching S. Cloud from Paris. 1. The pleasantest is to drive through the Bois de Boulogne, which is very enjoyable, or to take the tramway, leaving the Place du Louvre, which goes to Boulogne and the Pont de S. Cloud (fares 55 c. and 35 c.). 2. By the steamers (only in summer)—*les Hirondelles parisiennes*—which start every half-hour from the Quai des Tuileries, opposite the Louvre (fares, week-days, 30 c.; Sundays, 50 c.), and pass Sèvres (see below). 3. By rail from the Gare S. Lazare, which is the more ordinary way, if, as is often the case, S. Cloud be visited on the way to another point of interest.¹

The railway line passes—

8 k. *Courbevoie*, where Louis XV. built magnificent barracks, which still exist. Under the Empire they were used for the Imperial Guard. The plain is now full of villas and gardens. It is here that the coffin of Napoléon I. was disembarked from the Seine and placed upon its funeral car. An allegoric group, by Barrias, has been erected here in honour of the defence of Paris in 1869-70.

10 k. *Puteaux*, with pretty views over the Seine, and

¹ All the excursions round Paris are described at much greater length in *Days near Paris*.

rich cherry orchards. Bellini, the composer, died here in 1834, at the early age of thirty-four.

12 k. Suresnes (the ancient Surisnae), where the *couronnement d'une rosière* takes place annually on the Sunday nearest to Aug. 1, at the little church in the valley on the l. The village, where ‘Vénus folâtrait avec les Amours,’¹ was a great place of Sunday resort in the last century. Suresnes is at the base of *Mont-Valérien*, originally the site of a calvary and hermitage, now of a famous fortress. There is a splendid view across the Bois de Boulogne to Paris.

15 k. S. Cloud (Hotels : *de la Tête Noire*, Place Royale ; *du Château*, at the entrance of the Avenue du Château and the parc ; endless restaurants).

Very near the station is the *Château de S. Cloud*, set on fire by order of the German commander-in-chief, on Jan. 28, 1870, and now the most melancholy of ruins. Sufficient, however, remains to indicate the noble character of a building partly due to Jules Hardouin Mansart. The château is more reddened than blackened by the fire, and the beautiful reliefs of its gables, its statues, and the wrought-iron grilles of its balconies are still perfect. Grass, and even trees, grow in its roofless halls, in one of which the marble pillars and sculptured decorations are seen through the gaps where windows once were. The view from the terrace is most beautiful.

The name of S. Cloud comes from a royal saint, who was buried in the collegiate church, pulled down by Marie Antoinette (which stood opposite the modern church), and to whose shrine there is an annual pilgrimage. Clodomir,

¹ Chaulieu, au Chevalier de Bouillon, 1704.

King of Orléans, son of Clovis, dying in 524, had bequeathed his three sons to the guardianship of his mother Clotilde. Their barbarous uncles, Childebert and Clotaire, coveting their heritage, sent their mother a sword and a pair of scissors, asking her whether she would prefer that they should perish by the one, or that their royal locks should be shorn with the other, and that they should be shut up in a convent. ‘I would rather see them dead than shaven,’ replied Clotilde proudly. Two of the princes were then murdered by their uncles, the third, Clodowald, was hidden by some faithful servants, but fright made him cut off his hair with his own hands, and he entered a monastery at a village then called Nogent, which afterwards derived from him the name of S. Clodowald, corrupted into S. Cloud.

Clodowald bequeathed the lands of S. Cloud to the bishops of Paris, who had a summer palace here, in which the body of François I. lay in state after his death at Rambouillet. His son, Henri II., built a villa here in the Italian style ; and Henri III. came to live here in a villa belonging to the Gondi family, whilst, with the King of Navarre, he was besieging Paris in 1589. The city was never taken, for at S. Cloud Henri was murdered by Jacques Clément, a monk of the Jacobin convent in Paris, who fancied that an angel had urged him to the deed in a vision.

From this time the house of the banker Jérôme Gondi, one of the Italian adventurers, who had followed the fortunes of Catherine de Médicis, was an habitual residence of the Court. It became the property of Hervard, Controller of Finances, from whom Louis XIV. bought it for his brother Philippe d’Orléans, enlarged the palace, and

employed Le Nôtre to lay out the park. Monsieur married the beautiful Henriette d'Angleterre, youngest daughter of Charles I. She died here (June 30, 1670) with strong suspicion of poison ; S. Simon affirms the person employed to have confessed to Louis XIV. having used it at the instigation of the Chevalier de Lorraine (a favourite of Monsieur), whom Madame had caused to be exiled. One of the finest sermons of Bossuet describes the ‘nuit désastreuse, où retentit comme un éclat de tonnerre cette étonnante nouvelle : Madame se meurt ! Madame est morte ! Au premier bruit d'un mal *si étrange*, on accourt à Saint-Cloud de toutes parts, on trouve tout consterné, excepté le cœur de cette princesse.’

Monsieur gave magnificent fêtes to the Court at S. Cloud, to which he added with splendour, causing the great cascade, which Jérôme Gondi had made, to be enlarged and embellished by Mansart. It was at S. Cloud that Monsieur died of an attack of apoplexy, brought on by over-eating, after his return from a visit to the king at Marly. The château continued to be occupied by the second Madame, daughter of the Elector, the rude, original, and satirical Princess Palatine, in whom the modern House of Orléans has its origin, and here she died during the regency of her son.

The Régent d'Orléans, nephew of Louis XIV., received Peter the Great at S. Cloud in 1717. In 1752 his grandson, Louis-Philippe d'Orléans, gave here one of the most magnificent fêtes ever seen in France. In 1785 the Duc d'Orléans sold S. Cloud for six million francs to Queen Marie Antoinette, who made great alterations in the internal arrangements of the building, where she resided during the early days of the Revolution. It was here that the *coup*

d'état occurred which made Napoléon first consul. This led him to choose the palace of S. Cloud, which had been the cradle of his power, as his principal residence, and, under the first empire, it was customary to speak of 'le cabinet de Saint-Cloud,' as previously of 'le cabinet de Versailles,' and afterwards of 'le cabinet des Tuilleries.' Here, in 1805, Napoléon and Josephine assisted at the baptism of Napoléon Louis, the elder brother of Napoléon III.¹ It was also in the palace of S. Cloud that Napoléon I. was married to Marie Louise, April 1, 1810.

In this palace of many changes the allied sovereigns met after the fall of the first empire. Blücher, after his fashion, slept booted and spurred in the bed of Napoléon; and the capitulation of Paris was signed here July 3, 1815. Louis XVIII. and Charles X. both resided much at S. Cloud, and added to it considerably; but here, where Henri IV. had been recognised as King of France and Navarre, Charles X. was forced by the will of the people to abdicate, July 30, 1830. Two years after, Louis-Philippe established himself with his family at S. Cloud, his son Louis, Duc de Nemours, was married in its chapel (April 27, 1840) to Princess Victoria of Saxe Coburg-Gotha, and his daughter Clémentine (April 28, 1843) to Duke Augustus of Saxe Coburg. Like his uncle, Napoléon III. was devoted to S. Cloud, where—'d'un cœur léger'—the declaration of war with Prussia was signed in the library, July 17, 1870, a ceremony followed by a banquet, during which the 'Marseillaise' was played. The doom of S. Cloud was then sealed. On the 13th of the following October the besieged Parisians beheld the volumes of flame rising

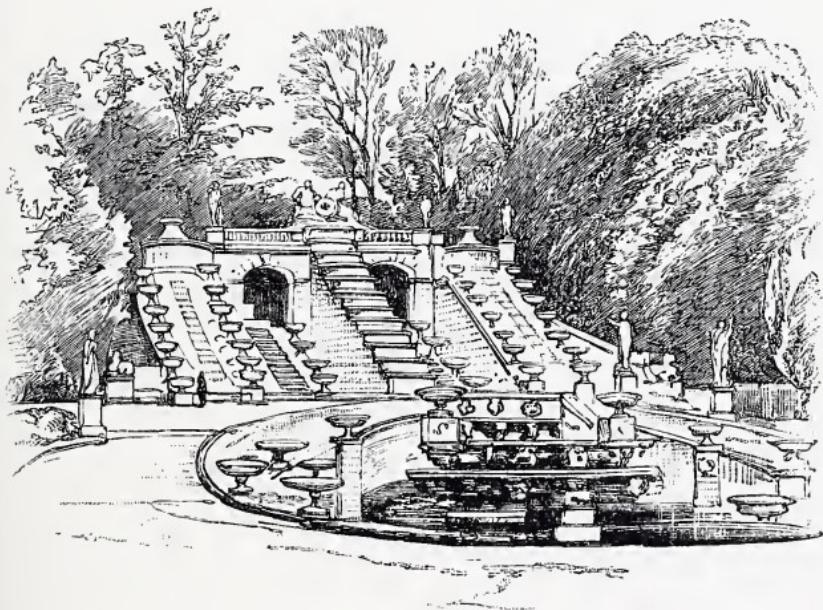
¹ Who died in 1831, at Forli.

behind the Bois de Boulogne, which told that S. Cloud, recently occupied by the Prussians, and frequently bombarded in consequence from Mont Valérien, had been set on fire.

In the *Lower Park* of S. Cloud, an avenue, entered from the Place Royale, and bordered on one side by booths and shops, leads at once to the foot of the Grande Cascade. But visitors will generally start on a (short) walk from the château, at the back of which they will find the gardens (Parc Reservé), the *Petit Parc* of Marie Antoinette, now always open to the public. At the *rond point* took place the famous secret interview between Marie Antoinette and Mirabeau (July 3, 1790), when her dignity and grace, and the pathos of her position, won him over to the cause of the royal family. The walk between the flower-beds, facing the château, leads to the water called *Pièce de la Grande Gerbe*, whence in a few minutes we arrive at a crossway formed by the *Allées de Versailles, de la Félicité, and de la Lanterne*. If we follow to the l., the Allée de la Lanterne, we reach at once the terrace, where the Belvidere of Napoléon I. formerly stood, known as the Lanterne de Diogène, and destroyed during the siege of Paris in 1870. The view towards Paris is most interesting and beautiful.

Following the Allée du Château as far as a grassy amphitheatre, a path on the r. leads down to the lower walks at *Le grand jet d'eau*, or *Jet de la Grande Gerbe*, which (when it plays) is 42 mètres in height. Hence, a few steps bring us to *La Grande Cascade*, the most magnificent of the 'grandes-eaux,' which plays from 4 to 5 p.m. on the second Sunday of every month in summer,

and on the three Sundays of the fête de S. Cloud, which lasts from three to five weeks from the first Sunday in September. The upper part of the cascade is due to Lepautre, by whom it was constructed for Monsieur, brother of Louis XIV.; the lower to Mansart. The two cascades are completely harmonious, though separated



LA GRANDE CASCADE, S. CLOUD.

by the walk which takes its name of *Allée de Tillet* from a house which once occupied the site. True Parisians of the middle classes have no greater pleasure than a day spent at S. Cloud—‘pour voir jouer les eaux.’

At the end of one of the principal avenues, *Allée de Bréteuil*, below the *Allée du Château*, is the *Pavillon de Bréteuil*, built by the Bailli de Bréteuil, Chancellor of the

Duke of Orléans. The wildest and most picturesque part of the park is that known as *La Brosse*. Joining the park of S. Cloud is that of *Villeneuve l'Étang*, which belonged to the Duchesse d'Angoulême, who frequently resided there as Dauphine, during the reign of Charles X., devoting herself to the education of her nephew, afterwards Comte de Chambord. It was here that, a fortnight before the revolution of 1830, which drove her from France, she received a visit—accompanied by vehement demonstrations of loyalty and affection—from Louis-Philippe. The favourite summer retreat of Napoléon III., whither he came with the Empress Eugénie immediately after their marriage, and where the garden still retains the seat of the Empress and the swing and the miniature railway of the Prince Impérial—is now occupied by the dog-kennels and experiments of M. Pasteur.

Between S. Cloud and Versailles, with a station on the railway, is *Ville d'Avray* (Restaurant: *de la Chaumière*), with pools surrounded by wood, constantly painted by Corot, to whom a monument (by Dechaune) has been erected, near the house which he occupied. Marc Antoine Thierry, first valet de chambre of Louis XVI., built a château here, below which was a (still existing) fountain, of which the pure waters were exclusively reserved for the king's table, and were daily sent for from Versailles. It was in the villa of '*Les Jardies*,' at Ville d'Avray, built by Balzac, that Gambetta died.

The steamer from Paris to S. Cloud descends the Seine, passing under the Pont de Solférino, Pont de la

Concorde, Pont des Invalides, and Pont d'Alma. Then the Champ de Mars is seen on the l., the Palais du Trocadéro on the r. After the Pont d'Iéna, Passy is passed on the r., and the Île des Cygnes on the l. Then comes the Pont de Grenelle, after which Auteuil is passed on the r. and Javel on the l. After leaving the Pont-viaduc du Point-du-Jour, the Île de Billancourt is seen on the l. After the Pont de Billancourt the steamer passes between the Îles de Billancourt and Séguin to Bas Meudon. Hence, skirting the heights of Bellevue, it reaches its sixth station—

Sèvres (Severa).—Very near the river, at the end of the bridge, is the famous *Manufacture de Porcelaine*, open daily to visitors from 12 to 4 from Oct. 1 to March 31, and from 12 to 5 from April 1 to Sept. 30. The workshops are only supposed to be visible on Mondays, Thursdays, and Saturdays, with an order from the administration, but strangers are generally admitted. A china manufactory, which had already existed at S. Cloud, Chantilly, and Vincennes, was first established here in 1756, and having been bought from its owners in 1760, at the instigation of Mme. de Pompadour, by Louis XV., became thenceforth a royal manufactory. The collections shown are divided into the *Exposition des produits de Sèvres* and the *Musée Céramique*. In the *ateliers*, visitors are shown the three processes of *le Tournage*, *le Coulage*, and *la Cuisson des pâtes et des émaux*.

The village of Sèvres clusters round the Church of *S. Romain*, which dates from the XIII. c., but has been much altered at different times. In the cemetery is the tomb of Sénancour—the poet of the first Revolution—with the

words of his choice (from his *Libres Méditations*), ‘Eternité, deviens mon asyle !’ If the traveller enters the park of S. Cloud by the Sèvres gate, a few minutes bring him to an avenue leading to the extremity of a piece of water which ends in the Grand Cascade.

II.

VERSAILLES.

Summer visitors to Versailles should, if possible, be there on a Sunday when the *grandes eaux* are playing. This fairy scene is advertised in the newspapers, at the Gare de l’Ouest, and on the omnibuses which serve the station.

Nothing can prevent a visit to Versailles from being exceedingly fatiguing. There is too much to be seen for one day. Even superficial visitors should give one day at least to the interior of the palace, and another to the gardens and the Trianons. If an attempt be made to see the whole in one day, a carriage should certainly be taken from the palace to the Trianons.

The *palace* is visible daily, *except Mondays*, from 12 to 4. Visitors are allowed to wander unattended. The *park* and *gardens* are visible daily from 6 a.m. to 8 p.m. The fountains play about 4 p.m. on the first Sunday of every month in summer, except the *Bassin de Neptune*, which only plays from 5 to 5.30 p.m.

The *Grand Trianon*, *Musée des Voitures*, and *Petit Trianon* are shown daily, *except Monday*, from 12 to 4. Visitors are here hurried round by a guide.

All the sights of Versailles are open *free* to the public. The galleries of the palace are very cold in winter.

There are three ways of reaching Versailles. 1. The pleasantest, by the tramway from the Quai du Louvre (interior, 1 fr.; impériale, 85 c.). Trams every quarter of an hour from 8 a.m. The road crosses the Seine at Sèvres, passes through Chaville

and Viroflay, and ends at the Place d'Armes at Versailles, on the side opposite the palace, at the angle of the Rue Hoche. 2. By rail from the *Gare S. Lazare* (*rive droite*) in thirty-five minutes express, fifty minutes slow trains. The line is the same as that to S. Cloud. There are omnibuses (30 c.), and tramway (25 c. and 15 c.), and carriages (1 fr. 25 c. the course: and 1 fr. 50 c. the hour, without *pourboire*) from the station to the palace. On leaving the station, pedestrians must turn l. by Rue Duplessis. Reaching the market, turn r. by Rue de la Paroisse to church of Notre Dame, built by Jules Hardouin-Mansart, 1684-86; turn l. by the statue of General Hoche (born at Versailles, 1768) to the Place d'Armes, where you find the palace on your r. 3. By rail from *Gare Montparnasse* (very far from the English quarter of Paris) by Clamart, Mendon, and Belleville. From the station at Versailles, take the Avenue Thiers, then (r.) the Avenue de Sceaux, which will lead to the Place d'Armes, opposite the palace.

Carriages for drives in the neighbourhood of Versailles, 2 fr. an hour, or 2 frs. 50 c. on Sundays and fête days.

Hotels: *des Reservoirs* (which faced the mansion of the Princes de Condé, where La Bruyère died); *de France*.

Restaurant: *du Musée*, Rue des Reservoirs,—good and reasonable.

The first palace of Versailles was a hunting lodge built by Louis XIII. at the angle of the present Rue de la Pompe and Avenue de S. Cloud. This he afterwards found too small, and built, in 1627, a moated castle, on the site of a windmill in which he had once taken shelter for the night. The buildings of this château still exist, respected, as the home of his father, in all the alterations of Louis XIV., and it forms the centre of the present palace. In 1632 Louis XIII. became seigneur of Versailles, by purchase from François de Gondi, Archbishop of Paris.

The immense works which Louis XIV. undertook here, and which were carried out by the court architects Le Vau,

Louis Levau, and Mansart in turn, were begun in 1661, and in 1682 the residence of the Court was definitely fixed at Versailles, connected by new roads with the capital. The very dulness of the site of Versailles, leaving everything to be created, was an extra attraction in the eyes of the king. The great difficulty to be contended with in the creation of Versailles was the want of water. Nine million francs were expended in the Aqueduct of Maintenon, of which the ruins are still to be seen, then it was interrupted by the war of 1688, and the works were never continued. Instead, all the water of the pools and the snow falling on the plain between Rambouillet and Versailles was brought to the latter by a series of subterranean water-courses. No difficulties, however—not even pestilence, or the ruin of the country by the enormous cost—were allowed to interfere with ‘les plaisirs du roi.’ The palace rose, and its gigantic gardens were peopled with statues, its woods with villages.

‘Louis a fait ce qu'il voulait ; il a crée autour de lui un petit univers, où il est le seul être nécessaire, et presque le seul être réel.’—*Henri Martin.*

Under Louis XV. Versailles was chiefly remarkable as being the scene of the extravagance of Mme. de Pompadour and the turpitude of Mme. du Barry. Madame Campan has described for us the life, the very dull life there of ‘Mesdames,’ daughters of the king. Yet, till the great Revolution, since which the palace has only been a shadow of its former self, the town of Versailles drew all its life from the château.

Approaching from the town, on entering the grille of the palace from the Place d’Armes, we find ourselves in the vast

Cour des Statues—‘solennelle et morne.’ In the centre is an equestrian statue of Louis XIV. by *Petitot* and *Cartellier*. Many of the surrounding statues were brought from the Pont de la Concorde at Paris. Two projecting wings shut in the Cour Royale, and separate it from the Cour des Princes on the l., and the Cour de la Chapelle on the r. Beyond the Cour Royale, deeply recessed amongst later buildings, is the court called, from its pavement, the Cour de Marbre, in front of the little old red Château of Louis XIII. Under Louis XIV. this court was sometimes used as a theatre, and the opera of *Alcestis* was given there. It has a peculiar interest, for no stranger can look up at the balcony of the first floor without recalling Marie Antoinette presenting herself there, alone, to the fury of the people, Oct. 6, 1789. The palace of Versailles has never been inhabited by royalty since the chain of carriages drove into this court, later on the same day, to convey Louis XVI. and his family to Paris.

From the *Grande Cour* the gardens may be reached by passages either from the *Cour des Princes* on the l., or from the *Cour de la Chapelle* on the r. The palace has had three chapels in turn. The first, built by Louis XIII., was close to the marble staircase. The second, built by Louis XIV., occupied the site of the existing Salon d’Hercule. The present *Chapel*, built 1699—1710, is the last work of Mansart. Here we may imagine Louis XIV. daily assisting at the mass, and his courtiers, especially the ladies, attending also to flatter him, but gladly escaping, if they thought he would not be there. It was here also that the flattery of royalty took its strongest form.

‘Lors que madame la Dauphine faisait ses Pâques, il y avait

des hosties choisies pour cette princesse: apparemment Dieu s'imposait aussi une présence réelle de choix pour la bru du grand roi.'—*Dangeau*.

On Sundays and fête days there is always a musical low mass in the chapel at 9 a.m.

In describing the *Musée*, the apartments are taken in the order in which they are usually visited, and which it is better to follow, if one does not wish to be lost. All the furniture of Versailles was sold during the Revolution (in 1793), and, though a few pieces have been recovered, the palace is for the most part unfurnished, and little more than a vast picture-gallery. From the antechamber of the chapel open two galleries on the ground floor of the N. wing. One is the *Galerie des Sculptures*; the other, divided by different rooms looking on the garden, is the *Galerie de l'Histoire de France*. The first six rooms of the latter formed the apartments of the Duc de Maine, the much indulged son of Louis XIV. and Madame de Montespan.

At the end of the gallery (but only to be entered now from the Rue des Reservoirs) is the *Salle de l'Opéra*, begun by Jacques Ange Gabriel under Louis XV. for Mme. de Pompadour and finished for Mme. du Barry. It was inaugurated on the marriage of the Dauphin with Marie Antoinette, and nineteen years after was the scene of that banquet, the incidents of which were represented in a manner so fatal to the monarchy, given by the body-guard of the king to the officers of a regiment which had arrived from Flanders.

Returning from the end of the picture gallery, we may pass through the *Galerie des Sculptures*, chiefly casts from royal and other monuments. Some, however, are brought

from Paris churches destroyed at the Revolution, and are of considerable interest.

Near (l.) a cast from the great monument of Ferdinand and Isabella, is the entrance to a suite of five rooms formerly occupied by the ladies and gentlemen in waiting, adorned with modern historic pictures, and known from their subjects as *Salles des Croisades*. Returning to the Galerie des Sculptures and following it to the vestibule of the chapel, we must now take the little staircase on the l. of the chapel, which will conduct us to another vestibule of the chapel on the first-floor. Here we enter (r.) the second *Galerie des Sculptures*, from the midst of which we reach the Salles de Peinture, called *Galerie de Constantin*, a set of seven rooms adorned with modern historic pictures and busts, some of them very interesting as representing the court, surroundings, life, campaigns, and battles of Napoléon III., the idol of France at the time they were executed.

Returning from these rooms to the *Galerie des Sculptures*, and, turning to the end, we reach the landing, where we find a staircase which leads us up to the second floor, the *Attique du Nord*, panelled with part of the vast Versailles collection of portraits, chiefly copies and poor as works of art, but including a few of great interest, especially here, in the palace where so many of the originals lived and died. Especially deserving of notice are :—

Salle II.—

3282. *Porbus.* Henri IV. as a child.

Salle III.—

3391. *Philippe de Champaigne.* Cardinal de Richelieu.

Salle V.—

3624. *Mignard.* Mlle. de Blois, daughter of Louis XIV.

Salle VII.—

3566. *Vivien.* Fénelon.

Salle VIII.—

3673. *Rigaud.* The Duc d'Antin, son of Mme. de Montespan.

3637. *Mignard.* Mme. de Maintenon.

2084. *Rigaud.* Élisabeth Charlotte de Bavière, Duchesse d'Orléans—‘Madame.’

3701. *Santerre.* The Régent d'Orléans.

Galerie.—

3789. *Tocqué.* ‘Monseigneur,’ son of Louis XIV.

3751. *Vanloo.* Louis XV.

3741. *Nattier.* The Duchesse de Maine.

3755. *Tocqué.* Marie Leczinska.

3791. *Natoire.* Louis Dauphin, son of Louis XV.

3795. *Tocqué.* Marie Christine de Bavière, daughter-in-law of Louis XIV.

3810. *Drouais.* Mme. Sophie.

3813. *Nattier.* Mme. Louise.

3796. Marie Josephe de Saxe, Dauphine, mother of Louis XVI.

3806. *Nattier.* Mme. Victoire.

3890. *Callet.* Louis XVI.

3895. *Mme. Lebrun.* Marie Antoinette.

3802. *Heinsius.* Mme. Adélaïde.

3907. *Mme. Lebrun.* Marie Thérèse de France, Mme. Royale, and Louis Joseph Xavier, the first Dauphin, son of Louis XVI.

3912. *Mme. Lebrun.* Louise Marie Adélaïde de Bourbon, Duchesse d'Orléans.

3865. *Drouais.* Monsieur, afterwards Louis XVIII.

3899. *Vanloo*. The Comte d'Artois, afterwards Charles X.
 3775. *Boucher*. Antoinette Poisson, Mme. de Pompadour.

Salle VIII.—

3958. *Gérard*. Mme. Adélaïde.
 3960. *Mme. Guiard*. Mme. Victoire.
 3962. Mme. Elisabeth.
 3963. *Carteaux*. Louis XVI. on horseback.

Redescending the staircase, we enter, on the second floor, *La Galerie des Peintures*. The order in which the palace must be visited has here the inconvenience of reversing the chronological order of the pictures which are named. Perhaps the most interesting picture is—
 Salle V. : 1754. *Rouget*, The Marriage of Napoléon I. and Marie Louise.

(Here we end our visit to the northern wing. The Salon d'Hercule is the communication between this wing and the central and principal part of the palace. This is the part of chief interest, and may be visited without the rest. Those who wish to do this will ascend one of the little staircases by the side of the chapel, from the vestibule on the ground floor, and, on reaching the vestibule on the first floor, will turn l.

The *Salon d'Hercule* is so named from the picture of the 'Apotheosis of Hercules' on its ceiling, by *François le Moyne*, who chose the subject in remote flattery of his patron, Hercule de Fleury, the Cardinal Minister. This salon was formed from the upper part of the old chapel, where the many marriages of Louis XIV.'s children took place, beginning with the love-marriage of his lovely little daughter (by Mme. de la Vallière), Mlle. de Blois, with the Prince de Conti. It was here that the Duc de

Bourgogne, grandson of Louis XIV., was married to Marie Adélaïde de Savoie, long the darling of the king and Court. Here Philippe d'Orléans, Duc de Chartres (afterwards the Régent d'Orléans), was married to Françoise Marie de Bourbon, daughter of Louis XIV. and Mme. de Montespan; and here her brother, Louis-Auguste, Duc de Maine, was married to Louise-Bénédicte de Bourbon-Condé. Here also, in 1685, Louis XIV. was himself married to Mme. de Maintenon by Harlai, Archbishop of Paris, and the Père la Chaise, confessor of the king; Bontems, first valet de chambre, and the Marquis de Montchevreuil being the witnesses.

The small room called the *Salon d'Abondance* leads (l., after passing an anteroom) to the *Salle des États-généraux* (with a statue of Bailly), whence the Petits Appartements de Louis XV.—noticed later—are sometimes reached.

The door on the opposite side of the Salle d'Abondance from which we entered, leads to the *Salle de Vénus*, marked by a group of the Three Graces. Next comes the *Salle de Diane*, with a fine portrait of Marie Thérèse, attributed to Beaubrun, and of Louis XIV., by Rigaud, perhaps the most characteristic of the many portraits of the king.

From the Salle de Diane we enter the *Salon de Mars*, which was used as a ball-room under Louis XIV., when it was decorated by some of the fine works of Paul Veronese and Titian, which are now in the Louvre. Over the chimney is the young Louis XIV. crowned by Victory. The great pictures represent the coronation of Louis XIV. and his interview with Philippe IV. at the Île des Faisans.

Le Salon de Mercure was the 'chambre de parade,'

which served for the ‘jeu du roi’ on the ‘jours d’appartement.’ It contains good portraits of Louis XIII. and Anne of Austria, as well as of Louis XIV. and Marie Thérèse, of whom the king said at her death (July 30, 1683), ‘Depuis vingt-trois ans, que nous sommes ensemble, voilà le premier chagrin qu’elle m’ait donné.’ It was in this room, turned into a *chapelle ardente*, that the coffin of Louis XIV. lay in state for eight days.

Le Salon d’Apollon was formerly the throne-room. The three rings which supported the canopy are still in their places. Here Louis XIV. received the submission of the Doge of Venice, who answered to the courtiers when they asked him what he found most remarkable at Versailles : ‘C’est de m’y voir.’ Here also Louis XIV. held his last public audience, in 1715. The portraits include—3503. Henriette d’Angleterre (Madame, youngest daughter of Charles I.), and Philippe de France, Duc d’Orléans; 3504. Mlle. de Montpensier (as Bellona), and Gaston, Duc d’Orléans.

Le Salon de la Guerre is a magnificent room. The ceiling is adorned with pictures by *Lebrun*, celebrating the victories of Louis XIV. Over the chimney-piece is a relief, by *Coysevox*, of Louis XIV. on horseback, trampling upon his enemies.

Le Grande Galerie des Glaces was built by Louis XIV. in the place of a terrace between two pavilions. The larger pictures are by *Lebrun*, the sculptured children on the cornice by *Coysevox*; the inscriptions are attributed to Boileau and Racine. All the symbolical paintings exalt Louis XIV. as a god. This gallery, which has a noble view down the gardens of the palace, was the scene

of the great fêtes of the French Court. It was here also that King William of Prussia caused himself to be proclaimed German Emperor in Jan. 1871.

From the Grande Galerie des Glaces, before advancing to the other galleries of the Musée, we should turn by first door on the l. to *La Salle du Conseil*, which was divided under Louis XIV., the further part being the *Cabinet des Perruques*, where the king changed his wig several times a day. In the nearer part, called *Cabinet du Roi*, Louis XIV. transacted business with his ministers. In this room is preserved the clock of Louis XIV., which was stopped at the moment of his death, and has never been set in motion since. It was in the embrasure of the first window that the panic-stricken M. de Brézé announced to Louis XVI. the terrible answer of Mirabeau, when the deputies were summoned to separate: ‘Nous sommes ici par la volonté du peuple, et nous n’en sortirons que par la force des baïonnettes.’

From the Salle du Conseil we may turn aside to visit the very interesting historic rooms called *Les Petits Appartements de Louis XV.* (sometimes entered opposite the Salle des États-Généraux, when the order is reversed), comprising the—

Chambre à coucher de Louis XV. This was the billiard-room of Louis XIV. It was here that the game-loving king accorded his friendship over the billiard-table to Chamillart, who rose to be minister. Louis XV. died in this room May 10, 1774, of malignant small-pox, which fifty persons caught from merely crossing the neighbouring gallery; though his three daughters nursed him with fearless devotion. The pictures include the Coronation of Louis XV.; Louis XV.

as a child, by *Rigaud*; and the six daughters of Louis XV., by *Nattier*.

The *Salon des Pendules* was the council-chamber of Louis XV. On the floor is a meridian line said to have been traced by Louis XVI. From a little window in this room, Louis XV., unseen himself, was fond of watching the courtyard and its arrivals. Hence also, as the fickle king saw the funeral train of his once beloved Mme. de Pompadour leaving Versailles, he exclaimed, ‘*La Marquise a mauvais temps pour son voyage !*’

La Salle d'Or et d'Argent contained a collection of precious stones under Louis XV. The valuables in this room were concealed at the Revolution behind a portrait of Mme. de Maintenon. *La Salle des Buffets* was also the Cabinet de Travail de Louis XV. et XVI. Adjoining it is shown the oratory of Louis XIV. *Le Cabinet des Médailles* was previously part of a little gallery: it belonged to the apartment of Mme. de Montespan.

La Bibliothèque de Louis XVI. Here the iron safe of Louis XVI., and the *livre rouge* which it contained, are said to have been found on the denunciation of Gamain. An autograph report of Mansart on some of his new buildings, with the notes of Louis XIV. on the margin, is preserved here. *La Salle des Porcelaines*, which has a fine tapestry portrait of Louis XV., was the apartment of the king’s favourite daughter, Mme. Adélaïde. This leads to the *Escalier du Roi*.

By a little passage, lighted from an inner court, we reach the Salle à Manger, whence we enter the *Cabinet des Chasses*, looking upon the little court called *Cour des Cerfs*, which is surrounded by a balcony whither the royal family

used to come to inspect the spoils of the chase. The iron grille on the l. of the balcony communicated with the alcove of the chamber of Louis XV., which Mme. du Barry entered by this means. The gilt door on the r. of the entrance communicates with a staircase which led up to the apartments of Mme. du Barry—small rooms lighted by round-headed windows. On the second story of the Cour des Cerfs, Louis XV. had some small private rooms, which Louis XVI. afterwards used as a workshop where he amused himself as a locksmith, and where, with the help of the workman Gamain, he constructed, in the beginning of 1792, his famous *armoire de fer*. Beyond this is the Salle des États-Généraux (see p. 250).

From the Salle du Conseil we enter *La Chambre à coucher de Louis XIV.* The bed and furniture of this room gave twelve years' work to Simon Delobel, tapissier, valet de chambre du roi. The counterpane, originally adorned with the 'Triumph of Venus,' was exchanged in the latter years of Louis XIV. for the 'Sacrifice of Abraham' and the 'Sacrifice of Iphigenia,' the work of the young ladies of S. Cyr. This quilt, found in two parts, in Germany and Italy, was recovered by Louis-Philippe. No one was allowed inside the balustrade in which the bed is placed—*la ruelle*—without being especially summoned by the king. The pictures of S. John by Raffaelle, and David by Domenichino, which are now in the Louvre, were originally on either side of the bed. The portrait of Anne of Austria, mother of Louis XIV., hung here in the king's time. The other family portraits have been

brought hither since. The great king died in this room, Sept. 1, 1715.

When a king of France died the palace clock was stopped at the minute of his death, to remain motionless till the death of the next sovereign. The first gentleman, standing in the balcony above the Cour de Marbre, cried three times : ‘Le roi est mort !’ then, breaking his wand of office, and taking a fresh one : ‘Vive le roi !’

La Salle de l’Oeil de Boeuf (opening from the bedroom) is so called from its oval skylight. This was the king’s ante-chamber, in which the courtiers awaited ‘le grand lever du roi.’ In a strange picture by *Nocret*, Louis XIV. is represented as Apollo, and all the rest of the royal family of the earlier part of his reign—Marie Thérèse, La Grande Mademoiselle, Madame (Henriette), Monsieur, Anne of Austria, Henrietta Maria (of England), and the four daughters of Monsieur—as gods and goddesses.

The guardian now stationed in the Salle de l’Oeil de Boeuf will admit visitors (50 c.) to *Les Petits Appartements de Marie Antoinette*, previously used by Marie Leczinska. These little rooms are entered by the corridor by which the unfortunate Marie Antoinette escaped, Oct. 6, 1789. The *Bibliothèque Rouge* was the oratory of Marie Thérèse, and the painting room of Marie Leczinska. The *Bibliothèque Bleue* leads to the *Bath-room* of Marie Leczinska. The *Salon de la Reine* has panelling of the time of Marie Antoinette.

L’Antichambre du Roi (behind the Oeil de Boeuf) was used for dinners when there was *grand couvert*, to which only *fils et petits fils de France* were admitted.

La Salle des Gardes, at the top of the marble staircase, was used for the household guard of the king.

(Returning into the Grande Galerie des Glaces, on the l., at the bottom of this gallery we enter the Salon de la Paix, a pendant to the Salon de la Guerre at the other end of the gallery.)

Le Salon de la Paix has a picture over the chimney-piece, by *Le Moyne*, representing Louis XV. as a god giving peace to Europe. The frescoes of this room are of the kind so offensive to foreign powers: Holland on its knees receiving upon its buckler the arrows which Love brings it with olive branches—symbolical of the provinces which the king had conquered from it, and the peace which he had given it, etc. On the ceiling is France drawn in a triumphal car by turtledoves, harnessed by Love—symbolical of the marriages of the Dauphin with a Bavarian princess, and of Mademoiselle with the King of Spain. This room was used as a *Salle de Jeu*, and immense sums were lost here. Mme. de Montespan lost 400,000 pistoles here in one night at *biribi*. It was in this room that Louis XIV. and Mme. de Maintenon remained (1712) during the last agonising hours of the Duchesse de Bourgogne, who had been the light of their existence; that they received the opinions of the seven physicians in office; and that Queen Mary Beatrice of England (hurrying from S. Germain) vainly tried to comfort them in the greatest sorrow of their lives—‘Ils étaient l'un et l'autre dans la plus amère douleur.’

La Chambre de la Reine was that of Marie Thérèse, wife of Louis XIV., who died there. It was afterwards inhabited by his beloved granddaughter-in-law, the Duchesse de Bourgogne, who died in this room. Louis XV. and Philip V. of Spain were both born in this chamber.

Here Marie Leczinska died, and here also Marie Antoinette gave birth to Marie Thérèse (afterwards Duchesse d'Angoulême), Madame Royale. The pictures comprise :—

- 2092. *Lebrun*. Marriage of Louis XIV.
- 2091. *Ant. Dieu*. Birth of the Duc de Bourgogne.
- 2095. *Ant. Dieu*. Marriage of the Duc de Bourgogne and Marie Adélaïde de Savoie.
- 2096. *Nattier*. Marie Leczinska.
- 2097. *Mme. Lebrun*. Marie Antoinette.

The picture of Marie Leczinska partly conceals the door of the passage by which Marie Antoinette escaped from her bed-chamber on the terrible night of Oct. 6, 1789.

The next room, *Le Salon de la Reine*, was the meeting place for the Court of Louis XIV. after dinner. The pictures in this room include :—

- 2099. *Joseph Christophe*. The Baptism of Louis de France, Dauphin, son of Louis XIV.
- 2110. Establishment of the Hôtel des Invalides.
- 2098. Visit of Louis XIV. to the Gobelins.

The portraits are of unusual interest :—

- 2101. *Hyacinthe Rigaud*. Louis de France, Duc de Bourgogne, the beloved pupil of Fénelon.
- 2102. Marie Adélaïde de Savoie, Duchesse de Bourgogne.
- 2103. *Rigaud*. Philippe V., Roi d'Espagne, grandson of Louis XIV.
- 2104. Charles de France, Duc de Berry, grandson of Louis XIV.

L'Antichambre de la Reine. This was used as a dining room for the *grand couvert de la reine*. The ceiling

comes from the Ducal Palace at Venice. The portraits are :—

- 2109. *Lebrun*. Louis XIV. on horseback.
- 2113. Mme. de Maintenon.
- 2115. Louis Alexandre de Bourbon, Comte de Toulouse, second son of Louis XIV. and Mme. de Montespan.
- 2110. Anne de Chabot-Rohan, Comtesse de Soubise.
- 2114. Louis de Bourbon, Comte de Vermandois, son of Louis XIV. and Mlle. de la Vallière.

By the door which the Garde du Corps was murdered while defending, Oct. 6, 1789, and which the bedchamber women bolted on the inside, we enter *La Salle des gardes de la Reine*, invaded by the torrent of revolutionists armed with pikes and sabres, shrieking for the blood of Marie Antoinette.

- 2116. *After Mignard*. Louis de France, le Grand Dauphin, and his family.
- *2117. *Santerre*. Marie Adélaïde de Savoie, Duchesse de Bourgogne, afterwards Dauphine. A lovely picture.

Now, for a moment, we quit the historic recollections of the old régime to enter upon *La Salle du Sacre*, furnished à l'Empire, and adorned with busts of Josephine, Marie Louise, and the parents of Napoléon. In the centre is 'Gli Ultimi di Napoléone primo,' a noble work of *Vela*, 1860. On the walls are—

- 2277. *David*. Coronation of Napoléon I.—an immense picture, containing one hundred figures.

With the second of the two succeeding rooms we return to the times of Louis XIV., as it was the Grand Cabinet of Mme. de Maintenon—'la toute puissante,' as the Duchesse d'Orléans calls her in her letters. Hence we enter—

La Salle de 1792, called Salle des Cent-Suisses under Louis XVI., decorated with portraits of the Consulate and Empire. The little rooms adjoining, now called *Salles des Aquarelles*, were the apartment of the Duc de Bourgogne, afterwards of Cardinal Fleury and the Duc de Penthièvre. Returning to the Salle de 1792, and crossing a landing which has statues of Louis XIV. by *Marin*, Napoléon I. by *Cartellier*, and Louis-Philippe by *Dumont*, we reach—

(The S. wing) *La Galerie des Batailles*, formed under Louis-Philippe from the suite of apartments inhabited under Louis XIV. by Monsieur (Duc d'Orléans) and his children. We may notice—

- 2672. *Ary Scheffer*. Charlemagne at Paderborn.
- 2676. *Eugène Delacroix*. Battle of Taillebourg.
- 2715. *Gérard*. Henri IV. entering Paris.
- 2765. *Gérard*. Battle of Austerlitz.
- 2674. Battle of Bouvines.
- 2743. Battle of Fontenoy.
- 2768. } *Horace Vernet*. Battle of Jena.
- 2772. Battle of Friedland.
- 2776. Battle of Wagram.

The gallery ends in the *Salon de 1830* (in the ancient Pavillon de la Surintendance), containing pictures of events in the reign of Louis-Philippe.

Hence we must return to the little rooms belonging to the apartment of Mme. de Maintenon, which now form a passage to a staircase—*L'Escalier de Marbre*, leading to the upper floor of the S. wing. Here, turning l., we enter—

Salle I. (time of Louis XVIII. and Charles X.) beginning on the right—

- 4799. *Gérard*. Caroline Duchesse de Berry and her children
- 4795. *Gérard*. Charles X.

798. Charles Ferdinand d'Artois, Duc de Berry.
 4797. *Gras.* Marie Thérèse, Duchesse d'Angoulême, Dauphine.
 4835. *Delaroche.* Gregory XVI.

Salle II.—

- David.* Pius VII.
 4715. *Meynier.* Cardinal Fesch.
 Unn. *Guérin.* Marie Thérèse.
 4700. *Le Thièvre.* The Empress Josephine.
 4705. *Menjard.* Napoléon I. with Marie Thérèse and the king of Rome.

Salle III. Pictures of Royal Palaces.

Salle IV. English Portraits.

Galerie.—

- R. 4558. *Gérard.* Mme. Mère.
 4613. *Hauer.* Charlotte Corday, painted just before her execution.
 4531. Mme. de Genlis with Mlle. d'Orléans and Pamela.
 4523. *Risault.* Marie Thérèse de Savoie Carignan, Princesse de Lamballe.
 4458. *Nattier.* Mme. Sophie.
 4428. *Nattier.* Mme. Louise.
 *2196. Mme. de Maintenon and Mlle. d'Aubigné, afterwards Duchesse de Noailles.
 L.*4170. *Philippe de Champaigne.* Catherine Agnes d'Arnauld, Abbess of Port Royal.
 4510. *Nattier.* Louise Élisabeth de France, 'Mme. l'Infante.'
 4455. *Nattier.* Mme. Henriette.
 4448. *After Drouais.* Mme. du Barry and her black page Zamore, who afterwards betrayed her to death.
 *4520. *Mme. Lebrun.* Marie Antoinette and her three children.
 4526. *Mme. Lebrun.* Louise Marie Adélaïde de Bourbon, Duchesse d'Orléans.
 4558. *Schillz.* Louis Antoine de Bourbon, Duc d'Enghien.
 *4630. *Greuze.* Napoléon Bonaparte, as First Consul.

Returning to Salle I. we find a little cabinet containing a number of sketches for pictures by *Gérard*.

Beyond the head of the *Escalier de Marbre* are four rooms occupied by modern pictures. The second room contains portraits of Louis-Philippe, Marie Amélie, Mme. Adélaïde, and all the princes and princesses of the House of Orléans, mostly by Winterhalter. The second room has a picture by *Bonnat* of M. Thiers. The third room contains portraits of the Bonaparte family, including—

1561. *David*. Napoléon I. crossing the Great S. Bernard.

5134. *Lefèvre*. Napoléon I. in his imperial robes.

Gérard. Josephine.

Gérard. Mme. Mère.

Benoist. Marie Pauline, Princess Borghese.

Lefèvre. Mme. Clary, queen of Naples.

4412. *Mme. Lebrun*. Caroline, Mme. Murat.

4635. *Lefèvre*. Lucien, prince of Canino.

La Thièrè. Marianne Élise, Mme. Baciocchi.

Flandrin. Napoléon III., the Empress Eugenie, and the Princesses Mathilde and Clotilde.

A corridor contains pictures of events in the reign of Louis-Philippe.

We may now descend the *Escalier de Marbre*, the famous staircase where Louis XIV. waited for the Grand Condé, weak from age and wounds, saying, ‘Mon cousin, ne vous pressez pas, on ne peut monter très vite quand on est chargé comme vous de tant de lauriers.’ After descending, at the foot of the *Escalier de Marbre*, we find ourselves on the ground floor of the palace, and may finish exploring the S. wing, by traversing several vestibules leading to a series of halls which formed the apartments of the Duc and Duchesse de Bourbon under Louis XIV. (as

far as the Vestibule Napoléon), and which now are the *Galeries de l'Empire*. The pictures in these rooms, of the modern French school, illustrating the glories of the first Empire, are of no great interest. The last hall—*Salle de Marengo*—contains

1567. *David*. The First Consul crossing the Great S. Bernard.

Hence, descending a few steps of the Escalier de Monsieur, we find—

Les Salles des Marines, in the building called *Le Pavillon de Monsieur* from having been inhabited, under Louis XVI., by his second brother the Comte de Provence (Louis XVIII.). The pictures are by modern French artists, many of them by *Gudin*. From these halls we cross the *Vestibule de l'Escalier de Provence* to the *Salles des Tombeaux*, under the ground floor, because the level of the ground is so much lower on the garden side of the palace. Mounting L'Escalier de Monsieur on the r. (parallel with the Galeries de l'Empire), we find—

La quatrième Galerie de Sculptures, containing busts and statues of celebrated persons from the Great Revolution to 1814.

This completes the tour of the S. wing. Descending L'Escalier des Princes, and crossing the vestibule leading to the gardens, we may enter the halls on the *ground floor of the central part of the palace*. Three vestibules filled with sculpture lead to a number of rooms which formed the apartment of 'Monseigneur' (Le grand Dauphin), son of Louis XIV., and, after his death, of the Duc and Duchesse

de Berry ; then, later, of the Dauphin, son of Louis XV. Of these—

La Salle des Amiraux contains portraits of French admirals from Florent de Varennes in 1270, admiral under S. Louis, to the Duc d'Angoulême, son of Charles X.

La Salle des Connétables.—There were thirty-nine constables under the old monarchy, the most illustrious being Duguesclin, Olivier de Clisson—‘le boucher des Anglais,’ and Anne de Montmorency. The last was Lesdiguières, under Louis XIII.

La Salle des Maréchaux.—The portraits of the Marshals of France, more than 300 in number, fill thirteen halls. We should turn aside at the seventh hall if we wish to enter—

La Salle des Rois de France, containing a collection of portraits of sovereigns.

Les Salles des Résidences royales contain a number of pictures of interest, especially those of palaces which have been destroyed—Marly, the old Louvre, the Tour de Nesle, etc., as well as of Versailles at many different periods.

Returning to the Salle des Rois de France, and crossing the *Vestibule de Louis XIII.*, opening upon the Cour de Marbre, we reach—

Les Salles des Tableaux-Plans, containing plans of battles from 1627 to 1844. The salle, which forms the angle of one of the pavilions of the château of Louis XIII. was part of the *Salle des Gardes pour l'Appartement particulier du Roi*, with the staircase called *L'Escalier du Roi*. Louis XV. was descending this staircase, when he was attacked by Damiens, who was seized in the hall below.

Returning hence, we cross the vestibule, to the *Galerie*

de Louis XIII., containing his statue, that of Anne of Austria, and—

Charles Lebrun. The Meeting of Louis XIV. and Philippe IV.
at the Isle of Pheasants.

Several of the last six *Salles des Maréchaux* formed part of the *Appartement des Bains*, inhabited by ‘Mesdames,’ daughters of Louis XV. The last salle was the bedchamber of Mme. de Pompadour.

Les Salles des Guerriers célèbres contain portraits of famous warriors (not constables or marshals). These rooms were the cabinet and antechamber of Mme. de Pompadour.

The garden front of the palace has not yet experienced the soothing power of age: it looks almost new; two hundred years hence it will be magnificent. The long lines of the building, with its two vast wings, are only broken by the top of the chapel rising above the wing on the l. The rich masses of green formed by the clipped yews at the sides of the gardens have the happiest effect, and contrast vividly with the dark background of chestnuts, of which the lower part is trimmed, but the upper falls in masses of heavy shade, above the brilliant gardens with their population of statues. These gardens are the masterpiece of Le Nôtre, and of geometrical gardening, decorated with vases, fountains, and orange trees. Lovers of the natural may find great fault with these artificial gardens, but there is much that is grandiose and noble in them; and, as Voltaire says: ‘Il est plus facile de critiquer Versailles que de le refaire.’ Especially stately is the view down the main avenue — great fountains of many figures in the fore-

ground ; then the brilliant *Tapis Vert*, between masses of rich wood ; lastly the *Bassin d'Apollon*, and the great canal extending to distant meadows, and lines of natural poplars.

One of the finest views of the palace, giving an impression of its immensity, is from the head of the steps which descend from the terrace of the *Parterre du Midi* towards the water. The lake is called the *Pièce d'Eau des Suisses*, and was made by the Swiss regiment in 1679. Beyond it is an equestrian statue by Bernini, executed at Rome, and intended for Louis XIV., but the king was so dissatisfied with it that he cut off its head and replaced it with one by Girardon, intended for Marcus Curtius. Beneath this terrace is the *Orangerie*, a stately arcaded building by Mansart, with noble orange and pomegranate trees.

From the Parterre du Nord, the *Allée d'Eau*, formed by Claude Perrault, leads to the immense *Bassin de Neptune*. Louis XV. used to watch the progress of its decorations, attended by his dogs—Gredinet, Charlotte, and Petite Fille,¹—whilst Mme. du Barry walked in the Allée d'Eau, followed by her little negro Zamore. The Bassin de Neptune is the great attraction at the time of the *grandes eaux*.

The great central *Allée du Tapis Vert* runs between bosquets adorned by statues and fountains. Of the bosquets on the l., that nearest the palace is the *Bosquet de la Cascade* or *Salle de Bal*, where the Grand Dauphin used to give his hunting dinners. The neighbouring *Bosquet de la Reine* is that where Cardinal Rohan mistook Mlle. Oliva for Marie Antoinette. The *Allée d'Automne* and the *Quinconce du Midi* (where bands play in summer on Sundays and Thurs-

¹ Familiar to us from the admirable paintings of Oudry in the Louvre.

days from 3 to 4.30) lead to the *Jardin du Roi* (open after May 1 from 2 p.m.), formed by Louis XVIII. The neighbouring *Bosquet de la Colonnade* owes its architectural designs to Jules Hardouin Mansart.

At the end of the Allée du Tapis Vert is the vast *Bassin d'Apollon*, decorated by a figure of the god in his chariot (designed by Lebrun), who throws up magnificent jets of water on the days when the fountains play. The *Grand Canal*, which opens from this basin, was covered with boats in the time of Louis XIV. Amongst the bosquets on the N., we need only especially notice, near the *Fontaine de Diane*, the *Bosquet d'Apollon*, adorned by a group of Apollo and the nymphs, by Girardon and Regnaudin, one of the many sculptures in which Louis XIV. is honoured as a divinity.

The *Trianons* may be reached in half an hour from the railway station, but the distance is considerable, and a carriage very desirable considering all the walking inside the palaces to be accomplished. Carriages take the straight avenue from the Bassin de Neptune. The pleasantest way for foot-passengers is to follow the gardens of Versailles as far as the Bassin d'Apollon, and then turn to the r. At the end of the r. branch of the grand canal, staircases lead to the park of the Grand Trianon ; but these staircases are railled in, and it is necessary to make a détour to the *Grille de la Grande Entrée*, whence an avenue leads directly to the Grand Trianon, while the Petit Trianon lies immediately to the r., behind the buildings of the concierge and Corps de Garde.

'The Trianons are open daily, but the apartments cannot be visited without a guide. *La Salle des Voitures* (entered from the esplanade before the Grand Trianon) is only open on Sundays and Thursdays.'

The original palace of the *Grand Trianon* was a little château built by Louis XIV. in 1670, as a refuge from the fatigues of the Court, on land bought from the monks of S. Geneviève, and belonging to the parish of Trianon. But in 1687 the humble château was pulled down, and the present palace erected by Mansart in its place. For many years Louis XIV. was much delighted with the Grand Trianon and constantly visited it, but, after 1700, he never slept there, and weary of his plaything here, turned all his attention to Marly. Under Louis XV., however, the palace was again frequently inhabited, though, being entirely on one floor, the Grand Trianon continued to be a most uncomfortable residence, till subterranean passages were added under Louis-Philippe, who made great use of the palace.

The buildings are without character or distinction. Visitors have to wait in the vestibule till a large party is formed, and are then hurried full speed round the rooms, without being allowed to linger an instant. Amongst other chambers thus scampered through are the *Salon des Glaces*, which was used for the council of ministers under Louis-Philippe, and is furnished à l'*Empire*; the *Bedroom of Louis XIV.*, afterwards used by the Grand Dauphin, Josephine, and Louis-Philippe, the *Study of Queen Marie Amélie*; the *Salon de Famille* of the time of Louis-Philippe; the *Antechamber of Louis XIV.*, containing the extraordinary picture by *Mignard*, representing him as the sun—'le roi

soleil'; the *Gallery*, containing a group of sculpture by *Vela*, given by the ladies of Milan to the Empress Eugénie after the Italian campaign; the *Salon Circulaire*; the *Salle de Billard*, with portraits of Louis XV. and Marie Leczinska by *Vanloo*; the *Salle de Malachite*, with portraits of Louis XIV. and Louis XV., the Grand Dauphin and Louis XVI., the Duc de Bourbon and Duc d'Enghien; and the rooms prepared by Louis-Philippe for the visit of Victoria of England. The chapel, which is not shown, was built by Louis-Philippe, and his daughter Marie was married there to Duke Alexander of Würtemberg.

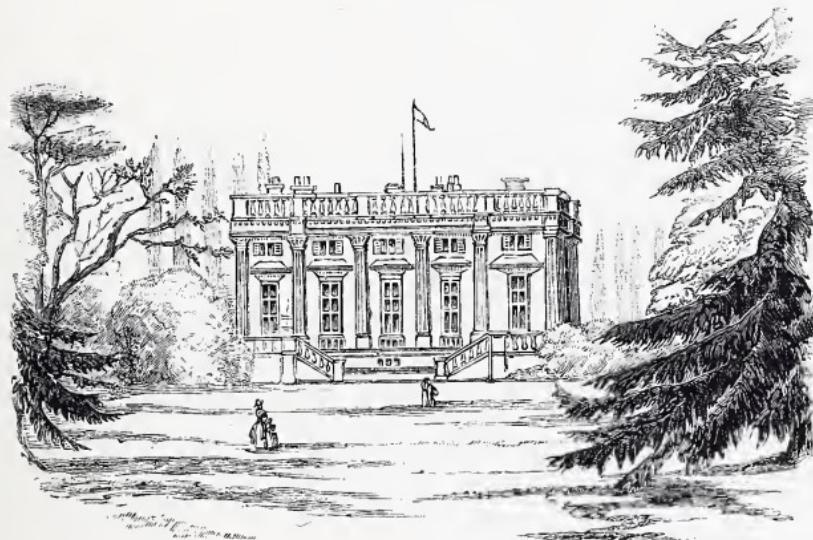
On emerging from the Grand Trianon, we should turn to the l. A door on the l. of the avenue is the entrance to the *Musée des Voitures*—a blaze of crimson and gold—containing

1. The gorgeous coronation carriage of Charles X., built 1825, and used at the baptism of the Prince Impérial.
 2. The carriage built 1821 for the baptism of the Comte de Chambord, and used for the marriage of Napoléon III.
 3. *La Topaze*, built 1810 for the marriage of Napoléon I. and Marie Louise.
 4. *La Turquoise*, built with (5) *La Victoire* and (6) *La Brillante*, for the coronation of Napoléon I.
 7. *L'Opale*, which took Josephine to Malmaison after her divorce.
- Two Chaises à Porteurs belonged respectively to Mme. de Maintenon and Mme. du Barry. Of the four sledges, one, formed like a shell, belonged to Mme. de Maintenon, another, also like a shell, was built in the time of Louis XV. for Mme. du Barry, and restored for Marie Antoinette. After the Revolution the citizen deputies of the people besported themselves, and their wives went to market, in the royal carriages.

(On reaching the grille of the *Cour d'Honneur* of the Petit Trianon, visitors should enter on the l. and ask for the concierge for the interior of the palace. But if they

only wish to visit the gardens, they may enter freely from a door out of the court on the r. of the grille.)

The *Petit Trianon* was built by Gabriel for Louis XV. in the botanical garden which Louis XIV. had formed at the instigation of the Duc d'Ayen. It was intended as a miniature of the Grand Trianon, as that palace had



LE PETIT TRIANON.

been a miniature of Versailles. The palace was often used by Louis XV., who was here first attacked by the smallpox, of which he died. Louis XVI. gave it to Marie Antoinette, who made its gardens, and whose happiest days were spent here. Mme. Campan describes ‘Marie Antoinette, vêtue en blanc, avec un simple chapeau de paille, une légère badine à la main, marchant à pied, suivie d'un seul valet, dans les allées qui conduisent au Petit-Trianon.’

The Petit Trianon is a very small and very unassuming country house. Mme. de Maintenon describes it in June as ‘un palais enchanté et parfumé.’ Its pretty simple rooms are only interesting from their associations. The furniture is mostly of the time of Louis XVI. The stone stair has a handsome iron balustrade; the salons are panelled in white. Here Marie Antoinette sat to Mme. Lebrun for the picture in which she is represented with her children. In the *Salle à manger* is a secrétaire given to Louis XVI. by the States of Burgundy, and portraits of the king and Marie Antoinette. The *Cabinet de travail* of the queen has a cabinet given to her on her marriage by the town of Paris; in the *Salle de Réception* are four pictures by Watteau; the *Boudoir* has a Sèvres bust of the queen; in the *Chambre à coucher* is the queen’s bed, and a portrait of the Dauphin by Lebrun. These simple rooms are a standing defence of the queen from the false accusations brought against her at the Revolution as to her extravagance in the furnishing of the Petit Trianon. Speaking of her happy domestic life here, Mme. Lebrun says, ‘I do not believe Queen Marie Antoinette ever allowed an occasion to pass by without saying an agreeable thing to those who had the honour of being near her.’

In the *Chapel* (only shown on special application) is a picture by Vien of S. Louis and Marguerite de Provence visiting S. Thibault. In the early years of Bonaparte’s consulship, the Petit Trianon was turned into an inn. After the restoration, Louis XVIII. often came here for the day from Paris, and the gouty king would order himself to be carried through the rooms of many associations.

In the pleasant gardens, *Le Temple d'Amour*, surrounded by water, contains a statue by Bouchardon. A little further on, several cottages compose the *Hameau* where the queen kept her cows and poultry, and near which she planted a weeping willow in the year in which she left Versailles for ever. The buildings retain the names she gave them—*La Maison du Meunier*, once occupied by the Comte



THE FARM OF MARIE ANTOINETTE.

de Provence; *La Bergerie*; *La Maison du Seigneur* (Louis XVI.); *La Maison du Bailli* (Comte de Polignac); *Le Presbytère* (Cardinal de Rohan); *La Maison du Garde* (Comte d'Artois). Close to the lake is the *Laiterie*, joined to the *Tour de Marlborough*. Near another little lake is the *Salon de Musique*, an octagonal building with four doors and windows, and the *Salle de Spectacle*, in which Marie Antoinette acted in the *Devin du Village* and the *Barbier de Séville*.

Except to lovers of historic detail, there is little of importance in the town of Versailles—*La Cité du Grand Roi*. If the visitor leaves the gardens by the gate of the Orangerie at the foot of the *Escalier des Cent Marches*, he will find himself facing the Rue de l'Orangerie, which will lead him to (r.) the *Cathedral of S. Louis*, containing a monument by *Pradier*, erected by the town of Versailles to the Duc de Berry. Returning to the Rue de l'Orangerie, and turning l., then following (r.) the Rue de Satory to the Rue du Vieux-Versailles, we find, on r., the Rue du Jeu de Paume, on the r. of which is the entrance of the famous *Salle du Jeu de Paume*. Over the entrance is inscribed: ‘Dans ce Jeu de paume, le xx juin MDCCCLXXXIX, les députés du peuple repoussés du lieu ordinaire de leurs séances, jurèrent de ne point se séparer qu'ils n'eussent donné une constitution à la France. Ils ont tenu parole.’ The famous oath of the Jeu de Paume is engraved under a portico behind a statue of Bailly, and round the hall are inscribed the names of the 700 who signed the *procès verbal* of the meeting of June 20, 1789. In 1883 the hall was turned into a *Musée de la Révolution Française*.

III.

S. GERMAIN.

There are two ways of reaching S. Germain. 1. By rail from the *Gare S. Lazare*. Express, 30 min.; slow trains, 50 min. Trains every hour, at 25 min. before the hour. (*Single*—First, 1 fr. 65 c.; second, 1 fr. 35 c.: *Return*—First, 3 fr. 30 c.; second

2 fr. 70 c.) 2. By the steamer *Le Touriste*, on the Seine, carriages at the landing-place.

The train passes—

5 k. *Asnières*. Its XVIII. c. château was transformed into a restaurant in 1848.



WELL OF S. GENEVIÈVE, NANTERRE.

12 k. *Nanterre*. A large village, celebrated because S. Germain of Auxerre, passing on his way to England with S. Loup, Bishop of Troyes (c. 429), remarked the shepherdess Geneviève amongst the crowd assembled to see him pass, and called her to a life of perpetual virginity, consecrating her to the service of God, and giving her a copper cross to wear. Here, while she was yet a child,

her mother is said to have been smitten with blindness, for giving her a box on the ear in a passion. Then S. Geneviève, having drawn water from the well of Nanterre, bathed her mother's eyes with it, upon which she saw as clearly as before. From this time the well is said to have preserved its miraculous powers, and 20,000 pilgrims come to it annually. Queen Anne of Austria, in despair at not becoming a mother, came to drink of its waters, and the result was Louis XIV. The well is in the *Garden of the Presbytery*, which can be entered through the *Church of S. Maurice*, dating from the XIII. c., but spoilt by restorations. The chapel of St. Geneviève is covered with ex-votos. A monument commemorates Charles Le Roy, 'horloger du roi,' 1771. The *Gâteaux de Nanterre* are celebrated, and have an immense sale to the pilgrims. The fête of the *Rosière*, when the girl who is esteemed the most virtuous in the town is led in procession, publicly eulogised, and crowned with roses, is still observed every Whit Monday in this church.

13 k. *Rueil*. There is a tramway from the station to the village, and to Malmaison and Marly. (See later.)

15 k. *Chatou*—where Soufflot built a château, which still exists, for Bertin, minister of Louis XV. Hither, to another château (now destroyed), near the Avenue de Croissy, the hated Chancellor Maupeou retired after the king's death. At the Revolution, Chatou belonged to the Comte d'Artois, and was sold as national property.

16 k. *Le Vésinet*—possessing a racecourse, and the *Asile de Vésinet*, a succursale of the Paris hospitals for female convalescents.

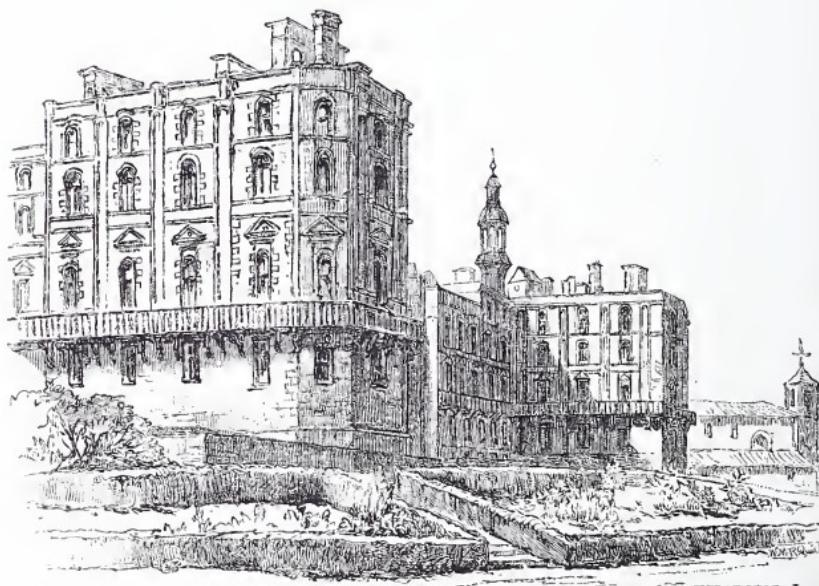
18 k. *Le Pecq* (once Alpicum, then Aupec)—where

l'Orme de Sully, near the Seine, is the only tree remaining of many planted by the minister of Henri IV. A house is inscribed ‘Pavillon Sully, 1603.’ The *Villa of Monte Cristo* was built by Alexander Dumas; its gate is inscribed ‘Monte Cristo, propriété historique,’ but it has long since been sold. The line from Le Pecq ascends the wooded hill to—

21 k. S. Germain-en-Laye (Hotels : *du Pavillon Henri IV.* —in a delightful situation on the terrace, and with a most beautiful view; *du Pavillon Louis XIV.*, Place Pontoise; *de l'Ange-Gardien*, Rue de Paris; *du Prince de Galles*, Rue de la Paroisse. *Restaurant Grenier*, close to the station—very dear; many other restaurants). The first royal château of S. Germain was built by Louis Le Gros in XII. c., near a monastery belonging to S. Germain-des-Prés at Paris. Both palace and monastery were burnt by the Black Prince. Charles V. began to rebuild the palace in 1367, and it was continued by François I. Within its walls Henri II. and Catherine de Médicis received the six-year-old Mary Stuart from the hands of the Comte de Brézé, who had been sent to Scotland to fetch her, as the bride of their son, afterwards François II.

The old palace was like a fortress, and Henri IV., wishing for a more luxurious residence, built a vast palace which occupied a site at the end of the existing terrace. Beneath it a beautiful garden, adorned with grottoes, statues, and fountains in the Italian style, descended in an amphitheatre as far as the bank of the Seine. The palace and garden of Henri IV. have entirely disappeared. The former was destroyed by the Comte d'Artois, afterwards Charles X. In the second château Louis XIV. was

born, and Louis XIII. died, after a lingering illness, May 14, 1643. Here, also, six years after, Anne of Austria, flying from Paris with her two sons, before the rising of the Fronde, took refuge with all the royal family, except the Duchesse de Longueville, bivouacking upon straw in the unfurnished palace, whilst waiting for troops to come from the army in Flanders.



CHÂTEAU OF S. GERMAIN.

Louis XIV., who added the five pavilions at the angles of the older and still existing palace, at one time thought of rebuilding the whole on a much more magnificent scale ; one fatal obstacle prevented him : from its lofty site he could see S. Denis, his future burial-place !

'Saint-Germain, lieu unique pour rassembler les merveilles de la vue, l'immense plain-pied d'une forêt toute joignante,

unique encore par la beauté de ses arbres, de son terrain, de sa situation, l'avantage et la facilité des eaux de source sur cette élévation, les agréments admirables des jardins, des hauteurs et des terrasses, qui les unes sur les autres se pouvaient si aisément conduire dans toute l'étendue qu'on aurait voulu, les charmes et les commodités de la Seine, enfin une ville toute faite et que sa position entretenait par elle-même, il l'abandonna pour Versailles, le plus triste et le plus ingrat de tous les lieux.'

—*S. Simon.*

After the English Revolution of 1688, James II. found at S. Germain the generous hospitality of Louis XIV. He lived here for thirteen years as the guest of the King of France, wearing always a penitential chain round his waist (like James IV. of Scotland) and daily praying God to pardon the ingratitude of his daughters, Mary and Anne. Here his youngest child Louisa—‘la Consolatrice’—was born, and here, as the choir in the Chapel Royal were singing the anthem, ‘Lord, remember what is come upon us, consider and behold our reproach’ (Sept. 2, 1701), he sank into the Queen’s arms in the swoon from which he never recovered.

After the king’s death his widow, Mary Beatrice, continued for seventeen years to reside at S. Germain. Here she witnessed the death of her darling daughter, Louisa, April 18, 1712; and here, in the thirtieth year of her exile, the queen herself passed away in the presence of thirty Jacobite exiles, of whom she was the best friend and protectress. In accordance with her last wish, the Régent d’Orléans allowed her ladies and many other noble British emigrants to continue in the palace, where they and their descendants remained till the Revolution drove them from their shelter. Till then, the room in which Mary Beatrice

died was kept as it was in her lifetime—her toilette table, with its plate, the gift of Louis XIV., set out, with four wax candles ready to light, as if the queen's return was constantly expected.

Under the Reign of Terror the name of S. Germain was changed to *La Montagne du Bel-Air*, and it was intended to turn the château into a prison, and to establish a guillotine *en permanence* in its courtyard, when the fall of Robespierre intervened.

In the interior of the château the decorations and chimney-pieces are of brick. The rooms are now occupied by a *Musée des Antiquités Nationales*, chiefly of a very early date, of great interest to archaeologists, and intended as a prelude to the collections of the Hôtel de Cluny. The museum is only open (free) on Sundays, Tuesdays, and Thursdays, from 11.30 to 5 in summer, and 11 to 4 in winter. In one of the rooms on the ground floor the primitive boats (pirogues) hewn out of the trunk of a tree, and found in the Seine and Saône, are especially remarkable. Other halls are devoted to casts from the Roman buildings in France (at Orange, S. Rémy, etc.); relics of the Roman legions in Gaul; funeral urns and tombs in brick and lead; bronzes and pottery. On the upper floor are flint weapons, fossils found in the caverns of France, and models of cromlechs, menhirs, etc.

Opposite the palace is the parish *Church*, containing (1st chapel, r.) the monument erected by Queen Victoria to James II. of England, ‘magnus prosperis, adversis major,’ and inscribed ‘Regio cineri pietas regia.’

Passing in front of the palace, by the gardens planned by Le Nôtre, we reach the *Terrace*, constructed by Le Nôtre

in 1676, and one of the finest promenades in Europe. The view is most beautiful over the windings of the Seine and the rich green plain: on the r. are the heights of Marly and Louveciennes; on the l. the hills of Montmorency, and Mont Valérien and Montmartre in the distance; above Vésinet, the cathedral of S. Denis is visible—‘ce doigt silencieux levé vers le ciel.’ James II. declared that the view from the terrace of S. Germain reminded him of that from Richmond, and he used to walk here daily, leaning upon the arm of Mary Beatrice. The terrace extends from the *Pavillon Henri IV.*—which was the chapel of Henri IV.’s palace, and in which Louis XIV. was baptized—to the *Grille Royale*, leading to the forest.

A number of drives and straight alleys pierce the forest of St. Germain, which is sandy, and, for the most part, beautiless. The *Château du Val*, to the right of the Grille Royale, built at an enormous cost by Mansart for Louis XIV., on the site of a pavillon of Henri IV., is now the property of M. Fould. The *Pavillon de la Muette* was built by Louis XIV. and Louis XVI. on the ruins of a château of François I. *Les Loges* are a succursale to the college for the daughters of members of the Legion of Honour at S. Denis. Near this was a hermitage to which one of Henri IV.’s courtiers retired under Louis XIII., with a chapel dedicated to S. Fiacre. The pilgrimage to this chapel has given rise to the annual *Fêtes de Loges*, celebrated on the first Sunday after the day of S. Fiacre (Aug. 30)—the most popular and crowded of all fêtes in the neighbourhood of Paris. *Le Chêne des Loges* is one of the finest oaks in France.

In the neighbourhood of S. Germain are (3 k.) *Mareil*

Marly, which has pleasant views, and (4 k.) *Chambois*, supposed to possess the relics of S. Clotilde, wife of Clovis, whose fête, July 3, attracts great crowds. It is a pleasant drive of 13 k. from S. Germain to Versailles. Public carriages leave at 10.30, 2.30, and 7.30, passing through *Rocquencourt*, where M. Fould has a château.

IV.

RUEIL, MALMAISON, AND MARLY.

It is only a pleasant afternoon's drive through the Bois de Boulogne to Rueil and Malmaison. If Marly be visited on the same day it will be better to take a ticket from the *Gare S. Lazare* to Rueil Ville, or tickets can be taken direct to Marly.

13 k. *Rueil*. Below the station carriages are waiting on a tramway to take passengers to—

14 k. *Rueil Ville*. This large village was of no importance till Cardinal de Richelieu built here a château like a fortress, whither he often retired, and where he condemned the Maréchal de Marillac, convicted of public peculation, to be executed in the Place de Grève. Père Joseph died here, Dec. 18, 1638, when Richelieu said, ‘Je perds ma consolation et mon secours, mon confident et mon ami.’ The cardinal bequeathed his château de Rueil to his niece, the Duchesse d'Aiguillon, who made it so attractive that Louis XIV. coveted it and commanded Colbert to ask her to sell it to him. She proudly replied:—

‘Je ne puis jamais témoigner mon obéissance dans une

occasion qui marque mieux mon respect infini pour les volontés de Sa Majesté, qu'au sujet dont il s'agit, n'ayant jamais pensé à vendre Ruel, ni jamais pensé aussi qu'il fust vendu.

'J'avoue qu'il m'est cher pour bien des considérations ; les dépenses excessives que j'y ai faites font connoître l'attachement et l'affection que j'y ai toujours eus ; mais le sacrifice que je feray en sera plus grand ; j'espère que, présenté par vos mains, vous en ferez valoir le mérite.'

'Le roy est le maître ; et celui qui m'a donné Ruel a si bien appris à toute la France l'obéissance qu'elle lui doit, que Sa Majesté ne doit pas douter de la mienne.'

Louis XIV., however, found Rueil too small, and turned to the building of Versailles, only sending Le Nôtre to study the beautiful gardens of Richelieu. The grounds of Rueil were cut up by the heirs of the Duchesse d'Aiguillon, and the château was destroyed in the Revolution.

On descending from the tramway it is only two minutes' walk (r., then l.) through the court of the Hôtel de Ville to the *Church of Rueil*, rebuilt by Napoléon III. To the r. of the altar is the tomb of Josephine (by Gilet and Dubuc), bearing the figure of the empress (by Cartellier), dressed as in the coronation picture of David, kneeling at a prie-dieu, and inscribed : 'À Joséphine, Eugène et Hortense, 1825.' Close by is the simple sarcophagus tomb of Count Tascher de la Pagerie, governor of Martinique, uncle of the Empress. On the l. of the altar is the tomb erected by Napoléon III. to his mother, with the figure of Queen Hortense (by Bartolini) kneeling, and crowned by an angel.¹ She died Oct. 5, 1837, at Arenenberg on the lake of Constance, desiring with her

¹ The vault beneath may be seen on application at 15 Place de l'Église.

last breath to be buried by her mother at Rueil. The tomb is inscribed : ‘À la Reine Hortense, le Prince Louis Bonaparte.’

The street opposite the church door leads from Rueil to Malmaison, passing, to the l., the property called *Boispreau*, which, under the first empire, belonged to an old maiden lady, who refused to sell it to Josephine, in spite of her entreaties.

Taking the convenient tram again, which runs direct along the road, we may descend at—

15 k. *La Malmaison*. The station is opposite a short avenue, at the end of which, on the r., is the principal entrance to Malmaison. A little higher up the road (r.) is a gate leading to the park and gardens, freely open to the public, and being sold (1890) in lots by the State. There is melancholy charm in the old house of many recollections—grim, empty, and desolate ; approached on this side by a bridge over the dry moat. A short distance off (rather to the l. as you look from the house) is a very pretty little temple—the Temple of Love—with a front of columns of red Givet marble brought from the château of Richelieu, and a clear stream bursting from the rocks beneath it.

Malmaison is supposed to derive its name from having been inhabited in the xi. c. by the Norman brigand Odon, and afterwards by evil spirits, exorcised by the monks of S. Denis. Josephine bought the villa with its gardens, which had been much praised by Delille, from M. Lecouteulx de Canteleu for 160,000 fr., and it was the scene of the happiest days of her married life. After her divorce, Josephine retired to Malmaison, and seldom left it again.

In 1814, the unhappy empress, whose heart was always with Napoléon, was forced to receive a visit here from the allied sovereigns, and died of a chill which she caught in doing the honours of her grounds to the Emperor Alexander (May 26), by a water excursion on the pool of Cucufa. Upon his return from Elba, Napoléon revisited the spot, and, after the defeat of Waterloo, he once more



MALMAISON.

retired to Malmaison, then the property of the children of Josephine, Eugène and Hortense. There he passed June 25, 1815, a day of terrible agitation.

'Tantôt il démontrait la nécessité, pour la France et pour lui, de retirer son abdication, de ressaisir son épée ; puis on l'entendait faire des plans de retraite et s'arranger une existence de profonde solitude et repos.'—*A. de Vaulabelle.*

That evening at five o'clock he put on a 'costume de

ville—un habit marron,' tenderly embraced Queen Hortense and the other persons present, gave a long lingering look at the house and gardens connected with his happiest hours, and left them for ever.

After the second Restoration Prince Eugène sold Malmaison, removing its gallery of pictures to Munich. There is now nothing remarkable in the desolate rooms, though the 'Salle des Maréchaux,' the bedroom of Josephine, and the grand salon (with a chimney-piece given by the Pope), are pointed out. In later years the house was for some time inhabited by Queen Christina of Spain. It will be a source of European regret if at least the building connected with so many historic souvenirs, and the immediate grounds, are not preserved.

Returning to the tram, we reach—

16 k. *La Jonchère*, where Louis Bonaparte had a villa.

17 k. *Bougival* (Restaurants: *Pignon*; *de Madrid*. Hotel: *de l'Union*). A rapidly increasing village, which, in its quieter days, was much frequented by artists of the Corot school, who appreciated the peaceful scenery of the Seine. The inventor of the Machine de Marly died here in great destitution, and is buried in the church, which has a stone spire of XII. c. On the Route de Versailles is a monument to three natives of Bougival, shot for cutting the telegraph lines of Prussian investiture. It is inscribed with the last words of one of them: 'Je suis Français. Je dois tout entreprendre contre vous. Si vous me rendez à la liberté, je recommencerai.' The park of the neighbouring *Château de Buzenval* was twice the scene of a bloody conflict between the French and the Prussians. The painter, Henri Regnault, fell there, Jan. 19, 1870.

The château is a quaint low building, with a tower at either end.

14 k. is the village of *La Celle S. Cloud*. Its château, the central part of which dates from 1616 (when Joachim Saudras added it to a hospice belonging to the abbey of S. Germain-des-Prés), was bought in 1686 by Bachelier, first valet de chambre of Louis XIV., with money given him by the Duc de la Rochefoucauld, on condition of his having it to inhabit whenever he pleased. The duke received Louis XIV. and Mme. de Maintenon there in 1695. In 1748 Mme. de Pompadour bought the château, but sold it two years after. The *Châtaignerie* is reached by the avenue which opens on the l. at the entrance of the village.

18 k. *Marly-la-Machine*. The famous *Machine de Marly* which lifted the waters of the Seine 643 mètres, to the height of the Aqueduc de Marly, by which they were carried to Versailles, passed for a long time as a chef-d'œuvre of mechanism. It was invented by Rennequin Sualem, carpenter of Liège, but was executed under the inspection of the Chevalier Deville, who appropriated both the honour and the reward. Since 1826 the original machine has been replaced by another of 64-horse power, worked by steam. It is fifteen minutes' walk from the machine to the first arches of the *Aqueduct*.

19 k. *Port-Marly*. Here carriages are changed for the ascent of the hill. The tram passes under the railway viaduct to—

21½ k. *Marly-le-Roi*, called Marlacum in the charters of King Thierry, 678. The tram stops close to the *Abreuvoir*, a large artificial tank, surrounded by masonry for receiving

the surplus water from the fountains in the palace gardens, of which it is now the only remnant. Ascending the avenue on the r., we shall find a road at the top which will lead us, to the l., through delightful woods to the site of the palace. Nothing remains but the walls supporting the wooded terrace. The very ruins have gone to ruin, and are buried in grass and flowers. It is difficult to realise the place as it was, for the quinconces of limes which stood between the pavilions on either side the steep avenue leading to the royal residence, formerly clipped and kept close, are now huge trees, marking still the design of the grounds, but obscuring the views, and, by their great growth, making the main avenue very narrow.

S. Simon exaggerates the extravagance of Louis XIV. at Marly, who spent there four and a half million francs between 1679 and 1690, and probably as much or more between 1690 and 1715, perhaps in all ten or twelve millions, which would represent fifty millions at the present time. Nevertheless the expense of the *amusements* of Louis XIV. greatly exceeded the whole revenue of Henri IV. and those of the early years of Louis XIII.

From the central pavilion in which the flattery of Mansart placed him as the sun, Louis XIV. emerged every morning to visit the occupiers of the twelve smaller pavilions (*Les Pavillons des Seigneurs*), the constellations, his courtiers, who came out to meet him and swelled his train. These pavilions, arranged on each side of the gardens, stood in double avenues of clipped lime-trees looking upon the garden and its fountains, and leading up to the palace. The device of the sun was carried out in the palace itself, where all the smaller apartments circled round the grand

salon, the king and queen having apartments to the back, the dauphin and dauphine to the front, each apartment consisting of an anteroom, bedroom, and sitting-room, and each set being connected with one of the four square saloons, which opened upon the great octagonal hall, of which four faces were occupied by chimney-pieces and four by the doors of the smaller saloons. The central hall occupied the whole height of the edifice, and was lighted from the upper story.

The great ambition of every courtier was ‘être des Marlys,’ and all curried favour with the king by asking to accompany him on his weekly ‘voyages de Marly.’ The Court used to arrive at Marly on a Wednesday and leave it on a Saturday: this was an invariable rule. The king always passed his Sundays at Versailles, which was his parish.

In the life at Marly the leading figure was Mme. de Maintenon, who occupied the apartments intended for Queen Marie Thérèse, but who led the simplest of lives. She used to compare the carp languishing in the tanks of Marly to herself—‘Comme moi, ils regrettent leur bourbe.’ In all royal palaces, even at the present day, society is drearier than anywhere else, but it was never duller than at Marly. ‘On apprend à se taire à Marly,’ we find the lively Duchesse d’Orléans writing to her family; ‘souvent, la plupart du temps même, on est seize ou dix-sept à table, et on n’entend pas un mot.’ An additional gloom fell upon Marly with the death of the Duchesse de Bourgogne, who had been the life of the court, followed quickly by the death, in the palace itself, of the Dauphin (Duc de Bourgogne), the beloved pupil of Fénelon.

It was also at Marly—‘la funeste Marly’—that the Duc de Berry, the younger grandson of Louis XIV., and husband of the profligate daughter of the Duc d’Orléans, afterwards Regent, died, with great suspicion of poison, in 1714. The MS. memorials of Mary Beatrice by a sister of Chaillot, describe how, when Louis XIV. was mourning his beloved grandchildren, and that queen, whom he had always liked and respected, had lost her darling daughter Louisa, she went to visit him at Marly, where ‘they laid aside all Court etiquette, weeping together in their common grief, because, as the Queen said, “We saw that the aged were left, and that Death had swept away the young.”’

Marly was abandoned during the whole time of the Regency, and was only saved from total destruction in 1717, when the Régent Philippe d’Orléans had ordered its demolition, by the spirited remonstrance of S. Simon—

‘Qu'il devait considérer combien de millions avaient été jetés dans cet ancien cloaque pour en faire un palais des fées, unique en toute l'Europe en sa forme, unique encore par la beauté de ses fontaines, unique aussi par la réputation que celle du feu roi lui avait donnée ; que c'était un des objets de la curiosité de tous les étrangers de toute qualité qui venaient en France ; que cette destruction retentirait par toute l'Europe avec un blâme que les basses raisons de petite épargne ne changeraient pas ; que toute la France serait indignée de se voir enlever un ornement si distingué.—*Mémoires*.’

During the repairs necessary in the reign of Louis XV., who built Choisy and never lived at Marly, the cascade which fell behind the great pavilion was removed. Mme. Campan describes the later Marly of Louis XVI., under whom the ‘voyages’ had become one of the great burdens and expenses of royal life. The Court of Louis XVI. was

here for the last time on June 11, 1789, but under the latter years of Louis XVI., M. de Noailles, governor of S. Germain, was permitted to lend the smaller pavilions furnished to his friends for the summer months. Marly perished with the monarchy, and was sold at the Revolution, when the statues of its gardens were removed to the Tuilleries. A cotton mill was for a time established in the royal pavilion ; then all the buildings were pulled down and the gardens sold in lots ! Yet the site retains traces of its former beauty, and has such extraordinary interest as to be well worth a visit.

The *Forest* of Marly has been greatly curtailed of late years. The parts worth visiting are perhaps best reached by the *Porte de l'Étang-la-Ville* (4 k. from S. Germain), which has a railway station, named thus from a neighbouring village. If the Forest be entered at *Forqueux* one soon reaches the *Désert de Retz*, the gardens of which are lauded by Delille. As late as the time of Louis XIV. the forest abounded in wolves. ‘Madame’ (Duchesse d’Orléans) describes in her letters going to hunt them with the Dauphin, and how (February 1709) they devoured a courier and his horse.

The return from Marly may be varied by taking the railway by S. Cloud to Paris. The line passes at 2 k. (19 k. from Paris) *Louveciennes* (Mons Lupicinus), a pretty village, where Louis XV. built a delightful villa for Mme. du Barry, which she was allowed to retain under Louis XVI., and where she always walked about dressed in white muslin in summer and percale in winter. In the early days of the Revolution Mme. du Barry escaped, but was persuaded to return to Louveciennes, not—as is usually said—to look for her jewels, as they were already sold in England, but to join

her admirer, the Duc de Brissac, who was murdered by the people at Versailles, and his head exhibited on a pike under her window. She was herself betrayed by the negro boy Zamore, upon whom she had heaped innumerable benefits, and was guillotined with the final supplication, ‘Ne me faites pas du mal, monsieur le bourreau !’ upon her lips. The beautiful pavilion of her villa, built by Ledoux, still exists, but the interior is much altered. In late times it has been the residence of Teresa Gamba, wife of the senator Marquis de Boissy, and famous as Countess Guiccioli, the ‘muse’ of Lord Byron.

V.

POISSY AND MANTES.

See the line to Rouen, *North-Western France*.

VI.

ARGENTEUIL.

Argenteuil is reached in 20 minutes from the *Gare S. Lazare*, passing—

6 k. *Colombes*. In this village, which belonged to the abbey of S. Denis, was the convent of the Visitation de Chaillot, founded by Henrietta Maria, widow of Charles I. of England—‘la reine malheureuse.’ It was at Chaillot that *Mme. de Motteville*, lady-in-waiting to Anne of Austria,

wrote the description of the English Revolution in her *Mémoires* from the lips of the queen ; and here her wise sister, known in the court as Socratine, took the veil. After the death of Henrietta Maria (Aug. 31, 1669, aged sixty, at a château which she possessed at Colombes¹), her heart was given to Chaillot. Her body also lay in state in the convent before its removal to S. Denis ; and here, forty days after her death, a magnificent commemoration service was performed in the presence of the Duke and Duchess of Orleans. Bossuet then pronounced a discourse, in which he reviewed the varied historic episodes which had attended the life of ‘the queen incomparable, our great Henrietta,’ whose ‘griefs had made her learned in the science of salvation and the efficacy of the cross, whilst all Christendom united in sympathy for her unexampled sorrow.’ ‘Sa propre patrie lui fut un triste lieu d’exil.’

It was to Chaillot that Queen Mary Beatrice came from S. Germain to spend the time of James II.’s absence in Ireland, and made a great friendship with three of the nuns in the convent, her ‘three Angéliques.’ She frequently visited Chaillot afterwards, and kept up a constant correspondence with its inmates. Hither she retired immediately after the death of James II., and one of the nuns records² how, in her weeds, covered by a long black veil, and preceded by the nuns singing the ‘De Profundis,’ she came to the chapel to visit the heart of her husband. ‘She bowed her head, clasped her hands together, knelt, and kissed the urn through the black crape which covered it,

¹ The Rue de la Reine-Henriette commemorates the residence of the queen at Colombes.

² Chaillot MS.

then, after a silent prayer, rose, and having asperged it with holy water, without sigh or tear, turned about silently, with great apparent firmness, but, before she had made four steps, fell in such a faint as caused fears for her life.¹ The queen lived much at Chaillot in her latter years, taking refuge here when she had given all she possessed to the importunity of the English exiles ; and she bequeathed her heart to rest for ever in the convent, and her body till the moment she always hoped for should arrive, when her remains should be transported to Westminster with those of the king her husband and their daughter Louisa.

It was to Chaillot that Mlle. de la Vallière fled, when she first escaped from the Court and from the indifference of Louis XIV., captivated by Mme. de Montespan ; and hither Colbert came on the part of his master, to bring her back once more to the Court, whence she soon fled a second time, and for ever.

At *Bezons*, a little W. of Colombes, near the Seine, are some remains of the château inhabited by the Maréchal de Bezons in the beginning of the XVIII. c.

9 k. *Argenteuil*, famous for its bad wine, its good asparagus, and its Benedictine monastery, where the famous Héloïse first took the religious habit,¹ and of which she was prioress in the beginning of the XII. c., before she went to the Paraclete. Its great relic was the seamless tunic of our Saviour, supposed to have been woven by the Virgin. Matthew of Westminster narrates that it grew with the growth of Jesus—*Mater ejus fecerat ei, et crevit ipso crescente*. Gregory of Tours says that, after the Crucifixion, the ‘Holy Tunic’ was preserved in a hidden cellar in the town of Galatia,

¹ It was at Argenteuil that Abélard suffered the vengeance of Fulbert.

50 leagues from Constantinople. This town was destroyed by the Persians in 590, but the tunic was saved, and carried to Jaffa, and thence, in 595, to Jerusalem. In 614 it is believed to have been carried off by Chrosroes II. of Persia, when he sacked the holy city, but his son gave it up in 628 to Heraclius, who carried it to Constantinople. Here it remained till the Empress Irene gave it to Charlemagne, who bestowed it upon his daughter Theodrada, abbess of Argenteuil. In the ix. c., when the convent was sacked by the barbarians of the north, the tunic was lost, but its existence is supposed to have been revealed by an angel to a monk in 1156, and henceforth it worked many miracles. The Huguenots, taking Argenteuil in 1567, used the tunic as 'a plaything'; but Henri III., Louis XIII., Marie de Médicis, and Anne of Austria made pilgrimages to it, and Mlle. de Guise gave it a sumptuous shrine. At the Revolution the church was pillaged, and the shrine carried off, but the tunic was hidden in the presbytery garden, where it was found by the Bishop of Versailles in 1804, and restored to the church. A morsel was given, at his urgent request, to Pius IX., and another to the Jesuit convent at Fribourg. The Cathedral of Trèves possesses the robe of Christ, as distinguished from the tunic.

At the end of the long winding street of Argenteuil is the very handsome modern romanesque church. The shrine is in the r. transept, and, near it, a picture by *Bouterwek*, representing the reception of the relic by Charlemagne's daughter. The church bells still ring at 1 p.m., the hour at which the seamless tunic arrived in the viii. c.

VII.

S. DENIS, ENGHEN, AND MONTMORENCY.

See the line to Boulogne and Calais, Chap. II.

VIII.

S. LEU TAVERNY, THE ABBAYE DU VAL, AND PONTOISE.

See Chap. II.

IX.

ECOUE, ROYAUMONT, S. LEU D'ESSERENT, CREIL, NOGENT-LES-VIERGES.

See Chap. II.

X.

CHANTILLY AND SENLIS.

See Chap. II.

XI.

COMPIÈGNE AND PIERREFONDS.

See Chap. II.

XII.

NANTOUILLET, DAMMARTIN, AND ERMENONVILLE.

This is a pleasant and easy day's excursion from the Gare du Nord. The best way is to take the 8.50 train, which does not stop till it reaches the station of Dammartin. Here the *courier* (a pleasant open omnibus) waits, and will take travellers to ($2\frac{1}{2}$ k.) *Juilly*, a village circling round a convent and the whitewashed buildings of a college of Oratorians, founded 1638. It possesses a statue of Cardinal de Bérulle, founder of the society here, and the heart of Henri d'Albret, king of Navarre, deposited at Juilly in 1555.

Probably the courier will go on to *Nantouillet*, but it is only 1 k. further. Here there are vast remains of the magnificent château built by the unpopular minister Duprat, who was chancellor under François I. After the death of his wife, ambition induced him to take orders, and in time he became cardinal-legate. On the death of Clement VII. he hoped to succeed to the papal throne through the influence of his patron François I., and laid aside 400,000 fr. to spend in bribery for the purpose.

A stately renaissance gateway, near a huge brick tower, forms the approach to the château, which had a deep moat, formerly crossed by a drawbridge. Over the entrance is a storm-beaten statue, said to represent Jupiter, whom the founder—for a cardinal-legate—held in strange admiration, as is attested by the still legible inscription 'Jovi genitori et protectori.' The interior of the castle is now occupied as a farm, but has many renaissance details of exquisite beauty. Especially deserving of attention are the wide gate on the l. of the court, the door represented in

the woodcut, and a graceful staircase, with open windows towards the court. Amongst the ornaments, the salamander of François I. and the trefoils of Duprat are



PORTEL, NANTOUILLET.

frequently repeated. The chimney-piece of the Salle des Gardes bears the arms of Duprat, and medallions with mythological subjects.

The omnibus from Juilly will take tourists back to the station, where they may find another omnibus, which also

comes to meet the train, to (4 k. from station) *Dammartin* (Hotel: *du Chemin de Fer*—a good country inn), a small town prettily situated on the ridge of a low hill. It was burnt down in 1230, according to the rhyming chronicle—

‘ L'an mil deux cents vingt et dix
Fut Dammartin en flamme mis.’

The more important of the two churches, founded 1480, has a good flamboyant entrance. In its beautiful choir, divided by two central pillars, and surrounded by oak stalls, is the fine altar-tomb of the founder, Antoine de Chabannes, the companion in arms of Lahire and Jeanne Darc, who became Count of Dammartin by his marriage with Marguerite de Nanteuil. It was Antoine de Chabannes who revealed to Charles VII. the conspiracy of his son, afterwards Louis XI., for which he fell into disgrace and had his property confiscated, as soon as that king came to the throne, though his possessions were afterwards restored, and he lived to become the trusted friend of the king. Pierre Lemire, who saved the church under the Terror, is buried close by. On the N.E. of the town are some remains of the castle of Antoine de Chabannes, sold to Anne de Montmorency in 1554.

It is an easy drive of 8 k. (carriage for half-day, 8 fr.) from Dammartin to Ermenonville, through an uninteresting country, but passing the renaissance church of *Orthis*, and *Eve*, where the church has a very good early-pointed tower. In a wooded hollow, close to the road, is the handsome moated xviii. c. château of *Ermenonville*, belonging to Prince Radziwill. Permission must be asked of the concierge, before following a path, along (on the other side of

the road) the shore of an artificial lake, to an island at the further end, reached by a bridge. Here, under some poplars, is a tomb, still bearing its inscription to Rousseau—‘L’homme de la vérité et de la nature.’ On a smaller island is the tomb of the painter G. F. Meyer, 1779. Not far distant, but on a separate property, is *La cabane de J. J. Rousseau*, a cottage where he used to rest in his botanising excursions.

Ermenonville, which had previously belonged to the families of Orgemont and Montmorency, fell, in 1763, into the hands of the Marquis de Girardin, who had a natural talent for landscape gardening, and made it one of the prettiest places near Paris. He offered a retreat here, in 1778, to Jean Jacques Rousseau, then very failing in body and mind, who inhabited a little pavilion (now destroyed) near the château. Here he expatiated over the delights of the country, and gave botanical lessons to the children of his host. At the end of six weeks he had a fall, injuring his head, and died, July 3, 1778. He was buried the same evening by moonlight in the Isle of Poplars, which has been a place of sentimental pilgrimage ever since, though his remains were removed to the Pantheon, Oct. 11, 1794. When Bonaparte visited the tomb of Rousseau, he said, ‘It would have been better for France if this man had never existed!—‘And why, citizen consul?’ asked Girardin. ‘Because he paved the way for the French Revolution.’ ‘I think, citizen consul, that it is scarcely for you to complain of the Revolution.’ ‘Well, the future will learn that it would have been better for the repose of the world if neither Rousseau nor I had ever existed.’

A walk of two hours, through woods, leads from

Ermenonville to Morfontaine (see ch. ii.). Both places may be visited from Senlis, from which Ermenonville is 13 k. and Morfontaine 10 k. distant.

XIII.

VINCENNES AND BRIE-COMTE-ROBERT.

Vincennes, a short drive from Paris, is most easily reached by omnibus from the Louvre, the Bourse, or Place de la Bastille to Vincennes itself; or by the *Chemin de Fer de Vincennes* (Place de la Bastille) in 15 min. Those who wish to walk to the castle through the *Bois* may take the tramway from the Bastille to Charenton, descending at the Porte de Picpus; or may take the railway, and leave it at the station of Bel-Air, close to the Porte de Picpus. From the Porte de Picpus, the Avenue Daumesnil leads by the Lac Daumesnil to the fortress; or by the Chaussée du Lac (third turn, l.) one may reach the Lac de S. Mandé, and follow the Route de la Tourelle from thence, and then the Route de l'Esplanade to the château.

From the station of Vincennes the Rue de Montreuil leads to the château.

The château is only shown in detail, from 12 to 4, to those furnished with a special order from the Minister of War. Strangers are always allowed to visit the chapel in the centre of the enclosure unattended. Artists are not allowed to draw without special permission.

The first castle of Vincennes was built by Louis VII., 1164. This was rebuilt by Philippe-Auguste, and again by Philippe de Valois. In 1560 Catherine de Médicis began to add the Pavillons du Roi et de la Reine, which Louis XIV. united by covered galleries, forming a vast rectangle, flanked by nine outer towers. In the

middle of the XVIII. c. the château ceased to be a royal residence, and it became in turn a china manufactory, a military school, and a manufactory of arms. It was put up for sale at the Revolution, but no one would buy it, and it was restored as a fortress and barrack under Louis-Philippe.



CHAPEL OF VINCENNES.

Many historic associations linger around Vincennes, where several kings of France, Henry V. of England (1422), and Cardinal Mazarin died; but the death by which the castle is most remembered is that of the brave and innocent Duc d'Enghien, son of the Prince de Condé, treacherously seized on foreign soil, condemned without a trial, and executed at once by order of Napoléon I. in

the night of March 20, 1804. It was in the moat towards the esplanade, to the r. of the drawbridge, in the angle formed by the Tour de la Reine, that the crime was committed. A red granite column, inscribed 'Hic cecidit,' marked the spot till the revolution of July, when it was destroyed.

Vincennes is a fortress rather, than a château. The regular form of the enclosure, keep, towers, and curtain walls—a splendid example of a military work of the XIV. c.—prove that a regular form was then adopted wherever the site allowed. Though considerable walls have been added at later times, it is still easy in imagination to detach the XIV. c. fortress from its additions. Entering the gates, we find, on the l. of the great court, the Salle d'Armes, the Chapel, and the Pavillon de la Reine; on the r., the Donjon and the Pavillon du Roi. The *Chapel* (the successor of those built by S. Louis and Philippe de Valois) was founded by Charles V. in 1379, and finished by Henri II. in 1552. In the stained glass of the Last Judgment, the figure of Diane de Poitiers is pointed out—naked, her golden hair encircled by a blue riband. In the former sacristy (l. of choir) is the tomb, by Deseine, erected by Louis XVIII. to the Duc d'Enghien, whose body, buried on the spot where he fell, was then exhumed from the moat and brought to the chapel. The donjon is a lofty square tower, with a turret at each angle. It is five stories high, and when the castle was a royal residence, the king occupied the first floor, the queen and her children the second, the rest of the royal family the third, the guards and servants the fourth and fifth.

The *Bois de Vincennes*, terribly curtailed of late years,

is the especial ‘promenade du peuple.’ Six railway stations, on the Vincennes Brie-Comte-Robert line, give access to it; that of Nogent or Fontenay is nearest to the Lac des Minimes, that of Joinville-le-Pont to the Faisanderie. The Rue de Paris leads from the château to the eastern part of



DONJON OF VINCENNES.

the Bois, containing (2 k.) *Les Minimes*, where a pretty lake with islands and cascades exists where a religious house, founded by Louis VII., once stood.

From Vincennes a line leads in a little more than one hour to Brie-Comte-Robert, passing—

9 k. *Nogent-sur-Marne*, where Charles V. built a château

—‘un moult notable manoir,’ called the Château de la Beauté—where he died (1380); it was destroyed in the XVI. c. In 1721 the painter Antoine Watteau died here, saying to the curé of Nogent, who held a common crucifix before his closing eyes, ‘Otez-moi cette image! Comment un artiste a-t-il pu rendre si mal les traits d’un Dieu?’

13 k. *S. Maur-Port-Créteil.* A famous Benedictine abbey was founded at *S. Maur-les-Fossés*, in the reign of Clovis II., and dedicated to S. Peter, but changed its name in 868, when the monks of Grandfeuille in Anjou fled thither from the Normans, bringing with them the wonder-working body of S. Maur, which was henceforth invoked here every June 24, by vast multitudes shouting ‘S. Maur, grand ami de Dieu, envoyez-moi guérison, s’il vous plaît!’ On the death of Henry V. of England at Vincennes in 1423, his entrails were buried at S. Maur. The abbey was secularised in the XVI. c. by the Bishop of Paris, when its monks were replaced by eight canons, of whom François Rabelais was one. Bishop Jean de Bellay employed Philibert Delorme to build him, on the site of the abbey, a palace, which was sold to Catherine de Médicis in 1536. From the last Valois, the château passed to Charlotte de la Trémouille, and from her, by marriage, to the house of Condé. The relics which had belonged to the abbey were removed to S. Germain-des-Prés at Paris, and the XI. c. reliquary of S. Maur is now in the Louvre. The château perished in the Revolution.

16 k. *Champigny*, celebrated for the battles of Nov. 30 and Dec. 2, 1870, of which a monument keeps up the remembrance.

17 k. *La Varenne S.-Maur.* On the opposite side of

the Marne is *Chennevières*, in a situation so admirable that Louis XIV. thought of making it the royal town before he decided to build at Versailles. An avenue leads to the very picturesque château of *Ormesson*, built (xvi. c. and xvii. c.) in a lake, and connected by two bridges with the main land.

20 k. *Sucy-Bonneuil*. The *Château de Sucy*, of 1640, belonged to the Maréchal de Saxe, and his chamber retains the furniture of his time. In the neighbourhood are the château of *Chaud-Moncel*, which belonged to the royalist ‘dames de Sainte-Amaranthe,’ guillotined on accusation of plotting against the life of Robespierre, and the château de *Montaleau*, which belonged to the Abbé de Coulanges, and where Mme. de Sévigné lived from her sixth to her twelfth year. ‘Vous ai-je mandé,’ she wrote late in life to her daughter, ‘que je fus l'autre jour à Sucy. Je fus ravie de voir cette maison où j'ai passé ma plus belle jeunesse ; je n'avais point de rhumatismes en ce temps-là !’

22 k. *Boissy-S.-Léger*. Close by, on the l. of the line, is the very handsome moated *Château de Gros-Bois*, built by the arrogant Charles de Valois, Duc d'Angoulême, bastard of Charles IX. and Marie Touchet. Wishing to enlarge his park at the expense of the village, but being opposed by the curé, who refused to allow the church to be pulled down, he took advantage of a processional pilgrimage in which the whole parish was engaged, to set such a vast number of soldiers to work, that when the priest and his congregation returned, no sign of the church remained, and its site was already enclosed with the park walls. In the xviii. c., Monsieur, Comte de Provence, was the owner of

Gros-Bois. When it was sold by the nation, it was bought by Barras, who was succeeded in turn by Moreau, Fouché, and Berthier. It still belongs to the son of the Maréchal Prince de Wagram, and is filled with historic relics of the Empire.

20 k. *Villecresnes*. A little S. is the *Château de Cercay*, which was the residence of M. Rouher, the favourite minister of Napoléon III.

36 k. *Brie-Comte-Robert* (Hôtel : *de la Grâce de Dieu*), named from Robert of France, fifth son of Louis le Gros. It retains some ruins of a XII. c. *Castle*. The *Church*, of XIII. c. and XIV. c., was modernised in the XVI. c. In the chevet, which ends in a straight wall, is a fine rose window, with XIII. c. glass, representing the months. The side chapels are XIV. c. and XVI. c. In the north aisle is a XIII. c. tomb, with the figure of a warrior. The tower is XIII. c. The *Hospital* has a gothic portal, with six arches of the XIII. c.

XIV.

MEAUX AND COULOMMIERS.

See the line to Strasbourg, Ch. VI.

XV.

VAUX PFASLIN AND FONTAINEBLEAU.

See the line to Lyons, *South-Eastern France*, Ch. I.

XVI.

CORBEIL, SAVIGNY-SUR-ORGE, MONTLHÉRY, AND ÉTAMPES.

See the line to Orléans, *South-Western France*, Ch. I.

XVII.

SCEAUX, CHEVREUSE, AND LIMOURS.

The Chemin de Fer de Sceaux et d'Orsay starts from Paris near the Barrière d'Enfer. A pleasant little afternoon excursion may be made to Robinson and Sceaux. The line passes through a bare country. The great asylum of *Bicêtre* is seen on the l., then the graceful aqueduct crossing a valley, before reaching—

6 k. *Arcueil*, celebrated for its aqueduct, built by Jacques Debrosses for Marie de Médicis, to bring water to Paris, but chiefly to fill the fountains of the Luxembourg, on the site of an aqueduct which existed in Roman times, which gave a name (*Arculi*) to the village, and which served the Palais des Thermes. The church dates from the XIII. c., but was altered in the XV. c. In the village, No. 24, Grande Rue, a picturesque building of stone and brick, was the house of the *intendant* of the Duc de Guise, who possessed a splendid château, destroyed in 1753, on the neighbouring hill. A bust, on the Place des Écoles, commemorates the residence at Arcueil of Laplace, author of the *Mécanique céleste*. Charles Louis, Comte de Berthollet, celebrated for his scientific and archaeological studies, died at Arcueil, Nov. 9, 1748.

8 k. *Bourg la Reine*, where Edward III. of England encamped against Paris in 1359. Here Louis XV., a twelve-year-old king, had his first interview with the still younger Infanta of Spain, who was intended for his bride, but was unceremoniously sent back to Spain three years after. The house in the Grande Rue where the first meeting of Louis XV. and the Infanta took place, is believed to have been built by Henri IV. for Gabrielle d'Estrées. At the end of the Grande Rue is the old gate leading to the Château de Sceaux. On the little square a bust commemorates Condorcet (1743-93), author of *Progrès de l'esprit humain*, who poisoned himself in the prisons of Bourg-Égalité when arrested during the Revolution. The house called *L'Aumônerie* was the scene of the horrible cruelties of the Marquis de Sade, condemned to the Bastille in 1784.

9 k. *Fontenay-aux-Roses* (to the r. of the railway) was the residence of Scarron. It is a pretty knot of villas, buried in gardens. Fontenay is most easily reached by tramway from S. Germain-des-Prés, passing through *Chatillon-sous-Bagneux*.

It is a pleasant walk of 2 k. from the station of Fontenay (open omnibus, 50 c.) to *Robinson*, a very singular and rather pretty village on the edge of a slight hill. It consists of a street of cafés and restaurants, the most important of which has its little dining-parlours under, around, and high in the branches of some curious old chestnut trees. The place is exceedingly popular with Parisians of the middle classes, and crowded in fine summer evenings. Numbers of donkeys and horses are waiting to convey visitors to the neighbouring village of *Aulnay*, which stands

at the entrance of the *Vallée aux Loups*, containing the grotesque house of Chateaubriand, about which he says : 'Je précédais la manie du moyen âge qui vous hébète à



ROBINSON.

présent.' Pleasant rides may be taken from Robinson through the *Bois de Verrières*.

The railway winds oddly and pleasantly amongst gardens to—

12 k. *Seaux* (which may also be reached by an omnibus starting every hour from the Passage Dauphine, 50 c., and passing through *Bagneux*, where the church of S. Herblard

has a fine XIII. c. portal). Sceaux first became celebrated in the XIII. c. from the relics of S. Mammes, martyred in Cappadocia, brought from Palestine by Adam de Colis, and preserved in the church, where they were believed to cure from colic those who approached them. Colbert built a magnificent château at Sceaux, employing Perrault in his buildings, Lebrun for their decoration, and Le Nôtre in laying out the gardens. In 1690 Sceaux was purchased from the heirs of the Marquis de Seignelay for the Duc du Maine, son of Louis XIV. and Mme. de Montespan, the idolised pupil of Mme. de Maintenon, who had first become known to the king as his son's governess, and who had printed, in 1677, a book of historical extracts made by him, under the title of *Oeuvres diverses d'un enfant de sept ans*. The court of Louis XIV. frequently halted at Sceaux on the way to and from Fontainebleau, and it was here that the king took leave of his grandson, the Duc d'Anjou, on his leaving France to assume the crown of Spain. But Sceaux is chiefly connected with the follies and extravagances of the Duchesse du Maine, Anne Louise Bénédicte de Bourbon-Condé, granddaughter of the Grand Condé, and the sufferings of her feeble-minded husband. Under the Regency, the Duc du Maine was arrested here for treason as he was coming out of chapel, and hurried off to a year's imprisonment at Dourlans, at the same time that his wife, arrested in Paris, was taken to Dijon. Upon the death of the duke (1736), after terrible sufferings from a cancer in the face, Mme. du Maine ceased her political intrigues and devoted herself entirely to amusements and belles-lettres. Those were the brightest days of Sceaux, when Fontenelle, Lamotte, Chaulieu, were its constant guests, and

more especially Voltaire, who had a fixed apartment in the château.

The Duchesse du Maine died in 1753. Her second son, the Comte d'Eu, spent twenty years at Sceaux and greatly embellished it. After his death the place passed to his cousin, the Duc de Penthièvre (father-in-law of the Princesse de Lamballe), whose gentleman-in-waiting was the poet Florian, who wrote part of his *Pastorales* at Sceaux, and died there. The Duc de Penthièvre gave Sceaux to his daughter, the Duchesse d'Orléans, from whom it was snatched by the Revolution, under which the château was demolished, and the park destroyed, except a very small portion.

This fragment, dignified by the name of *Parc de Sceaux*, is entered at once from the railway station. It is appropriated as a tea-garden, but is always open to the public.

'Sceaux possède un autre attrait non moins puissant sur le Parisien. Au milieu d'un jardin d'où se découvrent de délicieux aspects, se trouve une immense rotonde ouverte de toutes parts, dont le dôme, aussi léger que vaste, est soutenu par d'élegants piliers. Ce vaisseau champêtre protège une salle de danse.'—*De Balzac, 'Le bal de Sceaux.'*

The garden is very quaint in its avenues, arcades, and circles of clipped limes. Here, where all other memorials of the favourite son of Louis XIV. are destroyed, visitors may still see the tomb of a cat of the Duchesse du Maine, inscribed—'Ci-gît Mar-la-main, le roi des animaux.' Here Mme. de Lamballe wept for the loss of Marie Antoinette's affection, upon the ascendancy of Mme. de Polignac.

Close also to the station is the *Church*, with a good flamboyant tower. The monogram of Colbert, by whom it

was rebuilt, is to be seen on the vaulting of the choir. Over the high-altar is a group by Puget, representing the Baptism of Christ, which comes from the chapel of the Duc du Maine. Against a pillar on the left are propped up the broken fragments of a black marble monument inscribed to ‘le très-haut et très-puissant Louis-Auguste de Bourbon, Duc du Maine, Prince légitimé de France 1736, et la très-haute, très-puissante Princesse Louise Bénédicté de Bourbon, Princesse du Sang, avec le Comte d’Eu leur fils. . . .’ In the churchyard a bust commemorates Florian, who is buried there.

(It is 5 k. from Sceaux to Verrières by *Châtenay*, where Voltaire (François Marie Arouet) was born, Feb. 20, 1694.)

The Chemin de Fer d’Orsay branches off from that of Sceaux at Bourg-la-Reine and then passes—

11 k. *Antony*, a village which belonged to the abbey of S. Germain-des-Prés at Paris from the IX. c.

14 k. *Massy*. The church has a XIII. c. portal and heavy tower. (There is an omnibus from this station to *Verrières*. At the *Château de Villegenis* (r.) Prince Jerome Napoléon, ex-king of Westphalia, died June 24, 1860.

17 k. *Palaiseau* has a handsome church, partly XII. c. and XIII. c. Against the inner wall of the façade is placed the tombstone of the family of Arnauld of Port-Royal, exhumed from the destroyed abbey in the night of Sept. 13, 1710, and reburied fifteen years after, Sept. 30, 1725. The church tower is connected with the favourite story of *La Pie Voleuse*, for there it is said that a magpie was discovered to have hidden the plate, for the theft of which

an innocent young girl—Ninette—was condemned, and was just about to be executed. A pleasant drive or walk of 15 k. leads hence to Versailles by ($3\frac{1}{2}$ k.) *Igny*, where M. Tourneaux has built (1852) a fine château in the style of the renaissance ; and *Bièvres*, amongst whose seigneurs was the Marquis de Bièvre (1747-83) who collected the Bievriana. In a neighbouring valley some farm buildings are all that remain of the Benedictine *Abbaye du Val profond* or *Abbaye aux Bois*, which afterwards received the name of *Val de Grâce* from Anne de Bretagne. In 1621 its nuns were removed to the Faubourg S. Jacques at Paris. A path turning aside from the hill, which is ascended by the road to Versailles, leads to the artificial caves known as *Grottes de Bièvre*. In the church of *Chilly*, a little east, are monuments of the family of Effiat. The tomb of Martin Ruzé bears his kneeling figure wearing the order of the S. Esprit.

23 k. *Orsay*, famous for the robber chieftains who occupied its castle in the reign of Charles VI. and VII. The existing château is surrounded by a moat, supplied by the Yvette. One of the seigneurs of the neighbouring *Bures*, distinguished in the crusades, was made Viceroy of Jerusalem during the captivity of Baldwin II.

26 k. *Gif*. Some small remains exist of the Benedictine abbey of *Notre Dame du Val de Gif*, founded in the XII. c., enclosed in the garden of Mme. Edmond Adam (Juliette Lamber), the authoress. A crypt is of the end of the XI. c.

31 k. *S. Rémy*. An omnibus (20 c.) meets all the trains for (2 k.) *Chevrenuse*—Cabrosia—(Hotel : *de l'Espérance*—a pleasant clean little country inn, a good centre for artists), a little town nestling under a steep hill crowned by the ruins

of a large château—known in the country side as *La Madeleine* from its former chapel, ruined long before the Revolution. The seigneurie of Chevreuse was given by François I. to the Duchesse d'Étampes; but after the death of François I. her domains passed to Claude de Lorraine, Archbishop of Rheims. In 1612 Chevreuse was



CHEVREUSE.

made a duchy for Marie de Rohan-Montbazon, widow of the Connétable de Luynes, whose second husband was the younger son of Balafré, Duc de Guise. From its donjon tower, Racine, placed there by his uncle, the *intendant* of the house of Luynes, to overlook some workmen, metaphorically dated his letter of *Babylone*, Jan. 26, 1661. There are some XII. c. remains of an *Abbey of S. Saturnin* opposite the portal of the church. No. 14 Rue de Versailles is the

curious *Maison des Bannières*. The ascent to the castle, with its steps in wood, presents many picturesque points of view.

A carriage (10 fr.) may be taken from Chevreuse for the excursion to Dampierre and Vaux-le-Cernay, and, reaching Chevreuse in the middle of the day, there is plenty of time for this, and to return to Paris in the evening.

In the midst of the trim village of (4 k.) *Dampierre*, handsome wrought-iron gates open towards the château of the Duc de Luynes, a vast red and yellow building with towers at the angles, and great 'dépendances.' It was chiefly rebuilt by J. H. Mansart for the Cardinal de Lorraine. It is backed by wooded hills and green avenues. The buildings were restored by the well-known archaeologist and historian Honoré, Duc de Luynes, in 1840. Ingres was permitted by the duke to destroy some fine works of Gleyre on a ceiling, and other decorations of the staircase, but before the great artist had begun to replace these, other works which he had begun at Dampierre, were so found fault with, that his connection with the place was cut short. Amongst the treasures of the château is a silver statue by Rude of Louis XIII. as a child; but the interior of the building is only shown once a week during a portion of the year. The late duke, famous for his love of art, died of his service in the papal ambulance after the battle of Mentana.

(The pretty scenery of the Yvette near Levy-S.-Nom and Mesnil-S.-Denis may be visited from hence, and one may return to Paris from Verrières.)

Beyond Dampierre is good French home scenery—woods alternating with open fields sprinkled with fruit trees.

Beyond the pretty village of *Senlis*, which has an old church, and a moated xvi. c. manor-house, the carriage should be left at *Le Grand Moulin*, and regained at another old mill, and *Le Repos des Artistes*, five minutes further on. A path leads along the r. bank of the Yvette, through a little wood painted by a thousand artists, full of great stones stained with crimson lichen, between which the Yvette tosses in little rapids (called here *les cascades*) to a limpid sheet of water in the more open ground.

2 k. further, 10 k. from Chevreuse, is the village of *Vaux-le-Cernay*, formerly Sernay (*Au Rendez-vous des Artistes*—a good artist-inn), below which, reached through an old gateway close to a château, are the remains of the abbey, founded 1128, of which Guy de Montfort, Bishop of Carcassonne, was abbot, and Pierre des Vallées-Cernay, historian of the Albigensian war, was a monk. To enter the grounds it is necessary to have written beforehand to the proprietor, the Baroness Nathaniel de Rothschild, 33 Faubourg S. Honoré, but the ruined church with its noble rose-window, is well seen from the road. In the nave is the tomb of S. Thibaut, and a fountain in the grounds, constructed from fragments of the cloister, receives its name from him.

The abbey of Vaux-le-Cernay was an especially coveted possession. The poet Desportes possessed the abbey, but without interfering with any spiritual government. Henri III. asked him why he had refused the archbishopric of Bordeaux; he replied that he dreaded the charge of souls. ““Voire,” dit le roi, “et vous êtes abbé ! N’avez-vous pas charge des âmes de vos moines ?” “Non,” répondit Desportes, “car ils n’en ont point.” Another abbot commendatory was Henri de Bourbon de Verneuil, bastard of

Henri IV. by Henriette d'Entraigues, who, after a nominal rule of sixty years, threw it up to marry at the age of sixty-nine ; it was then given to King Casimir V. of Poland, last of the family of Wasa, who had abdicated to take orders. Pedestrians who wish to vary their return to Paris may join the line to Rambouillet at *Les Essarts du Roi*.

40 k. *Limours* has a good xvi. c. church. The château,



AT VAUX-LE-CERNAY.

'des mignons et des mignonnes des rois de France,' was destroyed at the Revolution. Anne de Pisseleu, Diane de Poitiers, and the Duc de Joyeuse were amongst its owners. At 4 k. E., passing *Forges-les-Bains*, is *Briis*, where a large square tower, with a round tourelle attached to it, is called the *Tour d'Anne de Boleyn*, and is pointed out as the remnant of a château where the unfortunate Queen of England lived in her youth. When she came over to France as

maid of honour to Princess Mary on her marriage with Louis XII., she was left by her father to complete her education at Briis. It is supposed that a convent was chosen here for that purpose, because her ancestor Walter de Boleyn had been vassal-kinsman to the Lord of Briis in 1344.

XVIII.

MEUDON, BELLEVUE, AND S. CYR.

See the line to Granville in *North-Western France*.

The glorious view from the terrace of Meudon (8 k.) is well worth a visit from Paris.

XIX.

PORTE ROYAL AND RAMBOUILLET.

See the line to Chartres and Brest in *North-Western France*.

XX.

MONTFORT L'AMAURY AND DREUX.

See the line to Granville in *North-Western France*.

CHAPTER V.

*TOUR IN NORTH-EASTERN FRANCE. CALAIS TO NANCY
BY S. OMER (LILLE), BÉTHUNE, ARRAS, DOUAI
(CAMBRAI), VALENCIENNES, MÉZIÈRES, SEDAN
(MONTMÉDY), VERDUN, S. MIHIEL, AND COMMERCY.*

TRAVELLERS in search of picturesque scenery will certainly never make a tour in the hideous, wind-stricken, coal-blackened plains of N.E. France; but the architect and artist will find much to interest them in several of the places mentioned in this chapter, especially at Arras, and in the sculptures of Ayioth and S. Mihiel. There is some pretty scenery on the Meuse between Mézières and the Belgian frontier. The railway passes—

14 k. *Ardres* (omnibus). The town, 5 k. S. of the station, fortified in 1070, was frequently besieged and taken, though it displayed a courage which caused François I. to give it the motto of ‘Brave et fidèle.’ The choir of the church is XIV. c. At 4 k. from the town, in the district called *Balinghem*, the famous meeting of the Field of the Cloth of Gold took place, June 7, 1520, between François I. and Henry VIII. of England.

22 k. *Audruick* has remains of its ancient ramparts and château. The XVII. c. church of *S. Martin* has sculptures of the Evangelists. The line leaves to the r. the ruins of the *Château de la Montoire*.

33 k. *Watten*. An old fortified town. The church (of 1498) has a pilgrimage in honour of S. Gilles.

[A branch line runs N. from Watten to—

13 k. *Bourbourg*. The church (xvi. c. and xvii. c.) contains several curious reliquaries.

21 k. *Gravelines* (Hotel : *des Messageries*), a fortress of the second class. The church dates from 1598. Gravelines is on the line from Calais to Dunkerque.]'

42 k. *S. Omer* (Hotels : *de la Porte d'Or et d'Angleterre*; *du Commerce*), a curious and interesting place, which has its origin in the churches built by S. Audomare or Omer, Bishop of Thérouanne, and in the monasteries founded by Bertin, Momelin, and Ebertram, three monks of Luxeuil, near a château called Sithin which belonged to Adroald, a nobleman at the court of Dagobert. In the ix. c. the town took the name of its founder, buried in his own church of Notre Dame. The bishopric of S. Omer, established by Philippe II. in 1559, was taken away in 1801.

Entering the town from the station by the *Porte de Lyzel*, and leaving the arsenal to the l., we may follow r. the Rue de l'Arsenal, cross the Place du Vainquai, and turn l. by the Rue de l'Abbaye. At the end of this street rise the noble tower (1431—1520) and other ruins of the *Abbaye de S. Bertin*, founded by S. Bertin, monk of Luxeuil, who came hither with S. Omer in the vii. c. Childeric III. died here in the viii. c. The remains of three successive abbatial churches have been discovered by excavation. Of this abbey, which has given no less than twenty-two saints to the Church, Gerbod was advocate, the first husband of the English queen Matilda of Flanders, and father of her two eldest children—Gerbod and Gundrada. S. Bertin was

the principal abbey of Artois and great ornament of the town: its glorious church was destroyed by the municipal administration, under pretence of giving employment to workmen (!) since 1830.

The long Rue S. Bertin leads from the ruins to the



S. BERTIN, S. OMER.

former cathedral of *Notre Dame*, of XIII. c., XIV. c., and XV. c. The beautiful S. portal is XIII. c. and XIV. c. In the nave is the XIII. c. tomb erected in honour of S. Omer, and adorned at the sides with bas-reliefs representing his miracles. The tomb of S. Erkembode, in a side aisle, formed from a single block of granite, is VII. c. or VIII. c.

In a side chapel is the alabaster and marble tomb of Eustache de Croy, Bishop of Arras, 1538, by Jacques Dubroeucq. In the Chapelle de Wissocq is the tomb of Antoine de Wissocq. In the right aisle, a XIII. c. statue of Christ seated between kneeling figures of the Virgin and S. John, is known as 'le Grand Dieu de Thérouanne,' and was brought from the principal portal of the cathedral of Thérouanne, and given by Charles V. to the cathedral of S. Omer in 1553.

The church of *S. Sépulcre*, of 1387, has a stone spire. The *Hôtel de Ville* (1834-41) is built from the ruins of S. Bertin. The *Palais de Justice*, the former Évêché, is a work of Mansart. The *Lycée* was the ancient Jesuit college; its chapel is of 1615-29. On the Grand' Place, in the former (XVIII. c.) *Hôtel du Baillage*, is the *Musée* (open free from 12 to 4 on Thursdays and Sundays), containing on its ground floor a statue of the late Duc d'Orléans removed from the square by the follies of the 1848 revolution. An avenue leads to (2 k. N.) *S. Martin au Laërt*, with the old *Château de Schadembourg*.

In the northern faubourg of *Haut-Pont*, the inhabitants preserve the Flemish language and costume, with Flemish manners and customs.

6 k. N.W. of S. Omer is *Clairmarais*, where very little remains of an abbey, founded in 1140 by Thierry d'Alsace, Comte de Flandre, at the instigation of S. Bernard, and where Thomas à Becket took refuge in 1165. At *Blandecques*, 4 k. from S. Omer, are remains of the Cistercian abbey of *S. Colombe*, with a XII. c. choir. The church of *Esquerdes* (9 k.) partly of XII. c., contains the fine XV. c. tomb of Marguerite de la Trémouille, mother of the Maréchal d'Esquerdes. A round tower remains of the family château.

[At about 40 k. from S. Omer, to the l. of the road to Abbeville, is the village of *Azincourt*, celebrated for the victory gained by Henry V. of England, in which the Connétable d'Albret, general of the army, with six princes and 8,400 French nobles, died upon the field. The battle was gained by the prowess of the English archers.

'D'énergiques efforts furent tentés pour disputer la victoire; mais toute manoeuvre d'ensemble était impossible aux Français: l'élite de la noblesse française ne réussit qu'à vendre quelque peu sa vie ou sa liberté. Lefèvre de S. Rémi, témoin oculaire, rapporte que dix-huit chevaliers s'étaient engagés par serment à joindre le roi d'Angleterre et à lui abattre la couronne de la tête ou à mourir tous. Ils l'approchèrent en effect de si près qu'un d'eux lui abattit d'un coup de hache un des fleurons de sa couronne; "mais guère ne demeura qu'il ne fut mort et détranché, lui et tous les autres." Le duc d'Alençon, "à l'aide de ses gens, transperça grand' partie de la bataille des Anglois," tua le duc d'York à deux pas de son cousin Henri V., et fut massacré par les gardes du roi d'Angleterre au moment où Henri V. avançait pour le prendre à merci. Le duc Antoine de Brabant, frère de Jean-sans-Peur, qui accourrait à marches forcées pour joindre l'armée, arrivait en ce moment sur le champ de bataille avec les mieux montés de ses gens. Il n'avait pas même sa cotte d'armes; il prit une des barrières "armoyées" de ses trompettes, y fit un trou pour y passer la tête, mit l'épée au poing et se rua sur les Anglois. Il fut aussitôt terrassé et mis à mort. Les archers et les gens d'armes anglais avançaient toujours en bon ordre, "combattant, tuant et prenant force prisonniers," sans se débander à la poursuite des fuyards; ils se trouvèrent enfin face à face avec l'arrière-garde française, qui était demeurée à cheval. L'arrière-garde ne les attendit pas; elle tourna le dos, à l'exception des chefs et de six cents lances qui vinrent se briser dans une dernière charge contre l'armée victorieuse.

'Les Anglois étaient complètement maîtres du champ de bataille lorsqu'on annonça au roi d'Angleterre que de nouveaux ennemis apparaissaient sur ses derrières et pillaient ses bagages. Henri V., troublé de cette attaque imprévue et voyant de loin les fuyards de l'arrière-garde "se recueillir par compagnies," fit crier, au son de la trompette, que chaque Anglais, sous peine

de la *hart*, “occit ses prisonniers, de peur que ceux-ci ne fussent en aide à leurs gens.” Les soldats ne voulant point obéir, moins par humilité que pour ne pas perdre la “grand’finance” qu’ils attendaient de leur captifs, Henri V. préposa un gentilhomme avec deux cents archers à cette “besogne, et de sang-froid, toute cette noblesse françoise fut là tuée et découpée, têtes et visages, qui fut moult pitoyable chose à voir.” Une multitude de prisonniers avaient été égorgés quand le roi révoqua son ordre barbare en voyant les gens qui avaient assailli les bagages prendre la fuite avec leur butin; ce n’étaient que quelques centaines de soldats et de paysans, conduits par le seigneur d’Azincourt. Les gens de l’arrière-garde, qui avaient essayé de raillier, se mirent à fuir dès qu’ils virent les Anglais prêts à les combattre.

‘Les Anglais restèrent jusqu’au soir à dépouiller les morts et à secourir ceux des blessés dont ils espéraient tirer rançon. Ils revinrent le lendemain matinachever leur ouvrage: ils retournèrent les monceaux des corps palpitants qui couvraient la plaine, pour faire leur choix,achever les uns et relever les autres.’—*Henri Martin, ‘Hist. de France.’*

‘Les Anglais avaient perdu seize cents hommes, les Français dix mille, presque tous gentilhommes, cent vingt seigneurs ayant bannières. La liste occupe six grandes pages dans Monstrelet. D’abord sept princes (Brabant, Nevers, Albret, Alençon, les trois de Bar), puis des seigneurs sans nombre, Dampierre, Vaudemont, Marle, Roussy, Salm, Dammartiu, etc., etc.; les baillis du Vermandois, de Mâcon, de Sens, de Senlis, de Caen, de Meaux; un brave archevêque, celui de Sens; Montaigu, qui se battit comme un lion.

‘Le fils du duc de Bourgogne fit à tous les morts qui restaient nus sur le champ de bataille, la charité d’une fosse. On mesura vingt-cinq verges carrées de terre, et dans cette fosse énorme l’on descendit tous ceux qui n’avaient pas été enlevés; de compte fait, cinq mille huit cents hommes. La terre fut bénie, et autour on planta une forte haie d’épines, de crainte des loups.

‘Il n’y eut que quinze cents prisonniers, les vainqueurs ayant tué, comme on dit, ce qui remuait encore. Les prisonniers n’étaient rien moins que les ducs d’Orléans et de Bourbon, le comte d’Eu, le comte de Vendôme, le comte de Richemont, le

maréchal de Boucicaut, Messire Jacques d'Harcourt, Messire Jean de Craon, etc. Ce fut toute une colonie française transportée en Angleterre.

'Après la bataille de la Meloria, perdue par les Pisans, on disait : "Voulez-vous voir Pise, allez à Gênes"; on eut pu dire après Azincourt : "Voulez-vous voir la France, allez à Londres."'

--Michelet, '*Hist. de France*'.

A little further, in the same direction, 1 k. from the road, are the remains of the *Château de Fressin*, built 1450 on the site of an earlier castle. A tomb of one of its lords and some good xv. c. sculpture may be seen in the church.]

The line from Calais to Brussels, after leaving S. Omer, reaches—

62 k. *Hazebrouck* (Hotel: *S. Georges*; Buffet-hotel at the station), a manufacturing town. The xvi. c. church of *S. Nicolas* has a tall spire and some good stained glass.

[A branch line from Hazebrouck to Dunkerque passes—

71 k. (from Calais) *Cassel* (Hotel: *du Sauvage*). In the old (renaissance) *Hôtel de Ville* is a collection of the geological specimens found in the isolated hill called *Mont-Cassel*, which, though only 157 mèt. in height, offers a view of one of the widest horizons in France, with thirty towns and a hundred villages, either in France or Belgium. The *Hospice des Vieillards* is a reconstruction of a xvii. c. building on the site of a foundation of 1255. Robert le Frison, who took Cassel in the xi. c., was buried in its octagonal chapel before being transferred to the crypt of *S. Pierre* in 1281.

78 k. *Arnèke*. The xvi. c. church contains the tomb of Jean de la Halle, 1630.

85 k. *Esquelbecq*. Has ruins of a château of 1610.

94 k. *Bergues S. Winox* (Hotel: *de la Tête d'Or*), a strongly fortified town, founded by S. Winoc or Winox, monk of S. Bertin at S. Omer, who died in 696. The brick church of *S. Martin* is xvii. c. gothic. The beautiful gothic *Beffroi*,

of brick, is XVI. c. It is decorated with blind gothic arches on its four faces and flanked by polygonal tourelles with an octagonal lanthorn in the centre. Only two towers remain from the great Benedictine *Abbaye de S. Winoc*, founded in the XI. c. on a hill E. of the town. 5 k. S. W. are the XVI. c. church and renaissance château of *Steene*.

102 k. *Dunkerque* (Hotels: *de Flandre*; *du Chapeau Rouge*; *de Commerce*), a town on the North Sea, which dates from the IX. c. It has always been important as a fortress, and still, as during the visit of the traveller Du Fosse in 1632, ‘les militaires fourmillent dans les rues.’ Of late years, Dunkerque has become popular as a bathing-place, and the Casino of the *Villa des Dunes* is crowded in the summer months. The church of *S. Eloï*, rebuilt in 1560, has a façade of 1783. The stalls have curious misereres. Jean Bart, 1702, is buried near the N. door. The *Beffroi*, which formerly belonged to the church and is now isolated, is a great brick tower. The church of *S. Jean Baptiste*, formerly the chapel of the Récollets, has, adjoining its cloister, a chapel of the miracle-working *S. Philomène*. Amongst the pictures in the church is a Christ of *Vandyke*. The *Musée* (at the angle of the Rue Benjamin Morel and the Place du Théâtre—open on Sundays and Thursdays from 12 to 4 or 5) has the usual second-rate collections. The *Lighthouse* of the port was built in 1837. In the Place Jean Bart is a statue by David d’Angers of the local hero, son of a Dunkerque fisherman, who rose by his exploits to be captain of a vessel, a semi-piratical, semi-loyal defender of his country.

‘On raconte que le roi lui ayant annoncé son avancement, Jean Bart lui répondit avec sa rude franchise; “Sire, vous avez bien fait.” Les courtisans riaient: “Vous n’avez pas compris,” leur dit Louis XIV.; “sa réponse est celle d’un homme qui sent ce qu’il vaut, et qui compte m’en donner de nouvelles preuves.” Un seul trait suffit à donner une idée de Jean Bart. Il conduisait le Prince de Conti, qui venait d’être nommé roi de Pologne; attaqué par les Anglais il courut le danger d’être pris. Comme le Prince lui témoignait sa joie d’être encore libre; “Nous n’avions pas à craindre d’être faits prisonniers,” répondit le brave marin; “mon fils était à la sainte-barbe, prêt à nous faire sauter s’il eût fallu nous rendre!”’—*Grégoire.*]

76 k. *Bailleul*. The church of *S. Vaast* has a XIV. c. tower. The *Hôtel de Ville* and its belfry are of XVI. c.

88 k. *Armentières*, a manufacturing town, with a XVII. c. *Beffroi*.

107 k. *Lille* (Hotels : *de l'Europe*; *Grand*; *de France*), the fifth town of France in importance, once the capital of French Flanders and now the chef-lieu of the Département du Nord. The commercial importance of Lille has greatly increased since it became the junction of seven railways. The town was first surrounded with walls by Baudoin IV., in 1030; its citadel is the work of Vauban. Often besieged and taken, Lille was forced, in 1667, to capitulate to Louis XIV. in person, but obtained the recognition of all its privileges and customs. There is not much to interest a stranger in the black streets of the smoky town, and a few hours suffice for its attractions, though it would be difficult to over-estimate the importance of its manufactories of cotton and linen, cloth, ribbons, oil, etc.; and there is a greater commercial movement in Lille than in any town of France, except Paris.¹

The Rue de la Gare leads from the station to the Place du Théâtre, leaving, a little to the l., the *Church of S. Maurice*, founded 1022 and rebuilt in the XV. c. Its five aisles are separated by slender columns. On the l. of the Place du Théâtre opens the Rue de Paris, one of the busiest streets of the old town, and the Rue des Manneliers, which leads to the Grand' Place. Here we must visit the very curious *Bourse*, begun under the Spanish rule in 1652, enclosing a court surrounded by galleries with circular arcades supported by stone pillars. A bronze statue of

¹ Reseau du Nord, 1875.

Napoléon I. is formed from cannon taken at Austerlitz. The street, which opens at the S.E. corner of the Grand' Place, leads to the *Hôtel de Ville*, built in 1846 on the site of the old Palais du Rihour, which was built or enlarged by Philippe le Bon, Duke of Burgundy, in 1430. On the second floor are the *Musée de Peinture* and the *Musées Wicar* and *Moillet*, open daily from 9 to 5 in summer, and 10 to 4 in winter. The picture gallery is one of the best provincial collections in France.

We may notice—

- 143. *Gaspar de Crayer*. Martyrs buried alive—a noble specimen of the master.
- 157. *Eugène Delacroix*. Medea, the masterpiece of the artist.
- 193. *Vandyke*. The Crucifixion.
- 195. *Vandyke*. Female Portrait.
- 196. *Vandyke*. Portrait of Marie de Médicis.
- 295. *Jordaens*. Study of Cows.
- 436, 437. *Ravestein*. Portraits of M. and Mme. Vrydags-van Vollenhaven.
- 460. *Rubens*. Descent from the Cross.
- 461. *Rubens*. Death of the Magdalén—a fine work from the church of the Récollets.
- 494. *Carlo Veneziano (Saracini)*. The Flight into Egypt.
- 523. *Thierry de Haarlem (Bouts)*. "La Fontaine symbolique"—from the abbey of Tongerloo.
- 540. *Troyon*. Scene in the forest of Fontainebleau.
- 572. *Arnould de Vuez or Huez*. S. Francis receiving the stigmata. By this artist, who was a native of Lille, are many other works (572 to 613).
- 649. *Zustris*. Judith.
- 650. *Zustris*. Appearance of Christ to the Magdalen.

The *Musée Wicar* (bequeathed to his native town by the artist J. B. Wicar, ob. 1834) contains a most precious

—almost unrivalled—collection of original drawings by great masters, including 200 drawings by Michelangelo, 68 by Raffaelle, and others by Francia and Titian, etc., besides endless fine drawings of the Renaissance. The *Musée Mollet* is an ethnographique collection bequeathed by a native of Lille, who died in 1850.

Behind the Hôtel de Ville, the Rue du Palais leads to the Rue de l'Hôpital-Militaire, opposite the handsome *Hospital*, once a Jesuit college, the ancient chapel of which (xvii. c. and xviii. c.) is now the *Church of S. Étienne*. Descending as far as the Rue de Béthune, and turning to the r., we reach the Boulevard de la Liberté which leads (r.) to the old *Porte de la Barre*.

Returning to the Grand' Place, we may follow the Rue Esquermoise and Rue Royale, the handsomest streets of the old town. Near the entrance of the Rue Royale, between it and the Rue de la Barre, is the *Church of S. Catherine*, founded in xii. c., but in its present buildings of xvi. c. and xviii. c. Above the high altar, is a martyrdom of S. Catherine by *Rubens*. By the Rue Negrrier, which crosses the Rue Royale, we reach the Esplanade, at the N. end of which is a statue of General Negrrier. In the Rue Royale is the xviii. c. *Church of S. André*, once of the Carmes déchaussés, which has some tolerable pictures: the works of the native artist *Arnould de Vuez* are especially interesting at Lille. The Rue S. André contains the *Hôtel des Archives départementales*, at the angle of the Rue du Pont-Neuf (l.), which is divided by the bridge of that name, beyond which are the immense buildings of the *Hôpital général*, begun in 1740. Here, the chapel contains an Adoration of the Magi by *Vandyke*.

Further, in the Rue du Pont-Neuf, is the domed *Church of the Madeleine*, of 1675. The high altar-piece, representing the Four Latin Doctors, is by *Van Oost*. In the chapel of Notre Dame de Bon-Secours (l.) is an Adoration of the Shepherds, by *Rubens*, and in the opposite chapel (r.) a Crucifixion by *Vandyke*: there are pictures by *Arnould de Vuez* at the entrance of the choir.

Returning as far as the quays of the Basse-Deule, and following them to the l., we see on the S. quay the façade of the *Palais de Justice*, of 1837, between the two wings of the prison, and we reach the little Place S. Martin, near which is the *Church of Notre Dame de la Treille*, occupying the site of the Château du Buc, around which Lille had its origin. The church was begun in 1855, and is built in the style of the XIII. c. by the English architects Clutton and Burges. From the Place S. Martin and the Place du Lion d'Or, beyond it, a little street leads into the Rue des Arts, by which we may reach the Rue de Tournai, and so return to the station.

[For the lines from Lille to Béthune, Lens, Douai, and Valenciennes, see later.]

[The line from Lille to Ypres, or to Courtrai, in Belgium, passes—

14 k. *Quesnoy-sur-Deule*, where a great battle was fought between the French and the Flemings in 1347.

21 k. *Comines*, where the river Lys divides France and Belgium. Philippe de Comines, the historian of Louis XI., was born here in 1445.]

[The line from Lille to Gand and Ostende, in Belgium, passes—

8 k. *Roubaix*, which, since the Revolution, has become a most important cotton manufacturing centre. 5 k. distant (omnibus) is *Lannoy*, another prosperous manufacturing town.

11 k. *Tourcoing*, a manufacturing town, which was already known for its woollen factories in the xiv. c., and is now famous for its table-linen. The church of *S. Christophe* has a xvi. c. spire.]

Leaving S. Omer, the line to Paris passes—

69 k. (from Calais) *Aire Berguette*, whence there is a branch line to (7 k. N.W.) *Aire sur-la-Lys* (Hotel : *de la Clef d'Or*), a curious old town, which originated in a castle built in the vii. c. by Lidéric, grand-forester of Flanders. The collegiate church of *S. Pierre*, built xv. c. and xvi. c., has been modernised and very richly decorated. The *Hôtel de Ville* is of 1714-21. At the corner of the Grand' Place and the Rue Arras is the old *Hôtel du Bailliage*, of xvi. c., decorated with allegorical figures. A graceful corbelled balcony bears the date 1595. Nothing remains of the old castle, built in 970 by Arnould II., Comte de Flandre, but a gothic arch, supported by two tourelles, by which the Lys enters the town.

To the W. of Aire is *Thérouanne*, destroyed by Charles V. in 1553, but once an important episcopal city, of which S. Omer was bishop. There are some remains of the town walls.

75 k. *Lillers* (Hotel : *du Cygne*), called Busnette in the vii. c., originated in the hosteleries for worshippers established around the chapel where two Irish pilgrims, Lugle and Luglien, murdered at Ferfay, were buried. The xii. c. church is very remarkable and interesting. The gables of the nave and transepts have curious zig-zag ornamentation. At the end of the apse is *Le Christ du Saint Sang*, a wooden image from which it is said that a Huguenot drew blood

when he struck it with his dagger. The first artesian well—now almost dry—was dug at Lillers in 1126 or in 1210. 12 k. distant is *Amettes*, where the house in which the venerable Benoît-Joseph Labre was born (1718), and the font in which he was baptized, are objects of pilgrimage.

87 k. *Béthune* (Hotels : *du Nord* ; *du Lion d'Or*), a town which dates from x. c., and was surrounded with walls and towers by Robert VII., in 1248. The Duc de Sully obtained the countship of Béthune, with absolute powers, which existed in his family till the Revolution. The gothic church of *S. Vaast* (1533-45) has been recently restored : the columns of the nave belong to an earlier church of XIII. c. The *Beffroi* was re-built in 1388 on the site of an earlier building.

‘Cet édifice se compose d'une tour carrée, flanquée, aux angles d'échauguettes ou tourillons hexagones en encorbellement et d'une tourelle de même forme où se trouve un escalier à vis ; le tout surmonté d'une campanile en bois et ardoise d'une forme aussi pittoresque qu'élégante, qui doit être postérieure à la tour de pierre.’—*De Caumont.*

There are several xv. c. and xvi. c. houses, including that on the Grand' Place, occupied by the Hôtel du Nord.

The custom of the famous *Procession de Béthune*, which resembled the Spanish Easter processions, was preserved till the xviii. c. It consisted of thirty-two groups, of the Passion, Crucifixion, and Ascension, ending in the Judgment.

1 k. W. is the *Château d'Annezin*, of 1555 and 1775, and a vast church of 1789. At *Hesdigneul* (5 k. S.W.) are some remains of a château of the family of Béthune-Sully, with the choir (xvi. c.) of the parish church built into one of its towers. Opposite Hesdigneul, on the other side of the Lawe, are some remains of the *Chartreuse of Gosnay*, founded by Matilde de Flandre in xiv. c.

$1\frac{1}{2}$ k. distant is the ruined château of *Volleville*, dismantled by the Duc de Vendôme, in 1522.

[A branch line turns N.E. from Béthune to (41 k.) Lille, passing—

5 k. *Beuvry*, with a fine xv. c. church containing a beautiful font of the period, surmounted by a carved wooden ciborium.

31 k. *Haubourdin*, where the xvi. c. château is of Spanish construction.

33 k. *Loos*, to the W. of which is a Cistercian Abbey, founded 1140, by Thierry d'Alsace, Comte de Flandre, and now occupied as a prison.]

99 k. *Bully-Grenay*, an important colliery centre.

A branch line leads to (10 k.) Violaines, on the line from Béthune to Lille, and another to (31 k.) Bryas, passing (19 k.) *Houdain*, which has a church approached by two staircases, said to occupy the site of a temple of Diana. The gothic vaulting is in wood, beneath which the nave is surrounded by a line of quaintly-sculptured heads. The pulpit is supported by a statue of Christ. A xvi. c. gravestone has the figure of an abbot in relief.

106 k. *Lens* (Hotel : *de la Pomme d'Or*). The church, (1775-80) contains the body of S. Vulgan, an English monk, who preached the gospel in this district in the vi. c. At 7 k. N.W. of the town is a monument commemorating the great victory of Lens which Condé gained over the Netherland army on August 20, 1648.

[A line leads N.E. from Lens to (36 k.) Lille, passing—

37 k. *Billy-Montigny*. A branch line of 7 k. leads to the mines of *Courrières*, where the xvi. c. church contains a magnificent marble tomb of Jean de Montmorency.

69 k. *Hénin-Liéstadt*, which was a walled town in xi. c. The Church is interesting, the principal portal and two first bays of the nave of the xi. c. or xii. c. ; the centre of the nave of the end of xv. c. ; the upper part of the tower re-built in the end of xvi. c. ; the choir and apsidal chapel modern. On the exterior of the

older walls is a curious cornice of heads. The choir has good xviii. c. stalls, by P. J. Flamen of Douai. The *Hôtel de Ville* is xviii. c.]

[There is a direct line of 34 k. from Lens to Douai.]

115 k. *Farbus-Vimy*. The church of *Vimy* (2 k.) is xv. c., with a romanesque tower, xii. c. font, and renaissance wood-sculpture.

126 k. *Arras* (Hotels : *de l'Univers*; *du Petit S. Pol*), formerly the capital of Artois, and now of the Département du Pas de Calais, a very interesting and remarkable old town, which may almost be regarded as the Nuremberg of the north of France in its very curious old houses and arcades and richness of sculpture. Originally called Nemetacum, it was the capital of the tribe of the Atrebates before the Roman conquest. In the iv. c. it was already celebrated for its tapestries and its woollen stuffs, which are mentioned by S. Jerome.¹ The gospel was first preached at Arras in iv. c. by a Greek priest named Diogenes, who was martyred here; but Christianity was finally established under S. Vaast, when Arras was made an episcopal see, removed soon afterwards to Cambrai, but restored in the xi. c. An independent Countship of Arras was established under Baudouin Bras-de-Fer, son-in-law of Charles le Chauve, whose name remains to part of the town in Baudimont (*Balduini mons*). In the xi. c. the town was divided into *la ville* under the Comte de Flandre and Abbé de S. Vaast, and *la cité* under the bishop and the King of France. Artois remained with the descendants of

¹ The finest known tapestries of Arras are those in the cathedral of Beauvais, the church of the Chaise Dieu, and those given by Philippe le Bon, Duc de Bourgogne, to the Sultan Bajazet, which are now in the seraglio at Constantinople.

Baudouin Bras-de-Fer till the marriage, in 1180, of Isabelle de Hainaut with King Philippe-Auguste. In 1237, S. Louis gave Artois to his younger brother Robert, whose granddaughter brought it by marriage, in 1291, to Othon IV., Comte de Bourgogne. On the death of Marguerite de France in 1382, it passed to Louis le Male, Comte de Flandre, whose daughter brought it again to the house of Burgundy, till it was taken by Louis XI., in spite of the proud distich over its gates--

‘Quand les souris prendront les chats,
Le roi sera seigneur d’Arras.’

Louis levelled the walls with the ground, and expelled the whole population, abolishing even the name of Arras, which he changed to that of Franchise. In 1490 the town was treacherously given up to Maximilian, and was retaken by the French, after a heroic defence, in 1640. Its magnificent cathedral (of XII. c., XIII. c., XV. c., and XVI. c.) was sold during the Revolution, and pulled down under the Empire and Restoration.¹ Robespierre was a native of Arras.

Entering Arras from the station by the *Porte de Ronville*, we should follow the Rue Gambetta to (r.) the Rue S. Géry. This leads to the picturesque *Petite Place*, and the noble XVI. c. *Hôtel de Ville*, which has a glorious tower, 75 mètres high, surmounted by a ducal crown. The façade of the building is enriched by a portico of gothic arches, surmounted by a range of beautiful windows, with a rich open balustrade under the high roof, which has three ranges of dormers. Before the Revolution, the Chapelle des Ardents

¹ The Comte de Vermandois, Admiral of France, son of Louis XIV. and Mlle. de la Vallière, who died at the siege of Courtrai, was buried in this cathedral, Nov. 1688.

and the spire of la Sainte-Chandelle on the *Petite Place*, commemorated the deliverance of Arras in the XII. c. from the plague called the mal des ardents, when the Virgin is believed to have given a candle to two fiddlers, declaring that water into which a drop of its holy wax had fallen would save all who drank of it. The Pyramide de la S. Chandelle (erected 1215, destroyed 1793) was a kind of



GRAND' PLACE, ARRAS.

minaret, 86 feet high, and splendidly decorated. Every house in this square is ancient and very richly ornamented.

From the further end of La Petite Place opens *La Grand' Place*, an immense square, surrounded by the same kind of arcades below, and peculiar carved gables above, except in the case of two houses which date from the XIII. c., and which have step-gables and arched windows.

Behind the Hôtel de Ville we reach the modern *Cathedral*, formerly the abbey church of S. Vaast, begun 1755, and continued 1814-33: the tower has been left unfinished.

In the chapel of the Virgin is the tomb of Cardinal de la Tour d'Auvergne-Lauraguais : the chapel of S. Vaast contains the xii. c. tomb of an abbot, and that of Philippe de Torcy, governor of Arras (1652) and his wife. In the treasury are the blood-stained rochet in which Thomas à Becket was murdered, and some relics of the Sainte-Chandelle in a fine xiv. c. reliquary. A picture of the xvi. c. shows the very curious xiii. c. altar of the old cathedral. The abbatial buildings are now occupied as Évêché, Seminary, Library, and Musée. The two latter, open to the public on Sundays, are entered from the garden. The staircase has a noble iron balustrade. In the corridor are the tomb of a canon of Béthune, with his skeleton figure by Pottier, and the beautiful monument of Andant de Bourmenville, first Comte d'Hénin-Liéstadt, 1585. The pictures are more than usually bad. On the upper floor are some specimens of Arras tapestry.

An excursion of 9 k. should be made from Arras to *Mont S. Éloi*. The road follows the old Roman way, called *Chaussée Bruneaut*, for some distance. The village of Mont S. Éloi occupies a steep hill, known as Mont-Blanc, till S. Eloi, the goldsmith-minister of Dagobert, retired hither to a hermitage after the king's death. A number of disciples gathered around him, and S. Vindicien, Bishop of Arras and Cambrai, desired to be buried on the holy hill in the end of the vii. c. The earliest monastery was destroyed by the Normans in ix. c. ; but the discovery of the grave of S. Vindicien in 926 led Bishop Fulbert to build on the hill (henceforth called Mont S. Éloi) a collegiate church, served at first by secular, then (after 1061) by regular Augustinian canons. The abbey was entirely rebuilt in the xviii. c. Being secularised in 1792, it was turned into a military hospital, and afterwards sold in lots, and, for the most part, destroyed. The principal entrance remains, with the strangers' quarter, called L'Administration, part of an enormous barn with

a step-gable, and a deep well. Only two square towers exist of the church, behind which, above a cloister, is a broad terrace with a wide view. The English, under Henry of Lancaster, established themselves on Mont S. Éloi, in 1359, and ravaged the country from thence. At 5½ k. from Mont S. Éloi is the beautiful xvi. c. church of *Ablain S. Nazaire* built by Charles de Bourbon-Carency and the nobles of Artois.

[A line runs S.E. from Arras to join the main line of rail from Paris to Calais at Longueau, near Amiens, by—

144 k. (from Calais) *Achiet le Grand*, whence a branch line of 7 k. leads to *Bapaume*, a very ancient town, which retains some remains of its former fortifications. The church of *S. Nicolas* is of 1570. The *Hôtel de Ville*, in brick and stone, is a picturesque relic of the Spanish rule, and retains its bretèche, or window with a corbelled balcony.

[A railway leads from Achiet to (63 k.) *S. Quentin*, by (52 k.) *Vermand*, where a Roman camp is to be seen, in the enclosure of which an abbey was founded in the ix. c., but has given place to the parish church. The pillars on the l. of the nave are romanesque. Some painted wooden statues, of xiv. c., come from the abbey, as well as the curious xi. c. font.]

[A line of 41 k. leads from Achiet to *Cambrai*.]

162 k. *Albert*. In the church is the miracle-working image of *Notre-Dame-Brebières*, which was brought from the monastery of Brebières, and derives its name from its discovery by a shepherd in a spot which his sheep refused to leave. A picturesque pilgrimage of shepherds and shepherdesses takes place here on Sept. 8. Near the remains of the ramparts are cascades of the river *Ancre*.

[At 14 k. (omnibus) is *Mailly*, cradle of the family of which Louis de Mailly, Marquis de Nesle, was the father of five beautiful and nobly married daughters, of whom four became mistresses of Louis XV., the fifth alone (Marquise de Flavacourt) refusing all the riches and honours offered by the Duc de Richelieu, with ‘Voilà donc tout ! Eh bien ! je préfère l'estime de mes contemporains.’ The church has a rich xv. c. portal, with

curious reliefs above it. To the l. of the porch is a kneeling figure of Isabeau d'Ailly, with her patroness, S. Élisabeth, standing by her: on a banner is inscribed, *Tout pour le mieux*. There are some remains of the ancient château, and the chapel of the convent of Cordeliers, containing a tomb.]

178 k. *Corbie*, a town built around a Benedictine abbey, founded in 662 by S. Bathilde, wife of Clovis II., which became one of the most important in France. Didier, King of the Lombards, dethroned by Charlemagne, died within the walls of the abbey in VIII. c. Amongst its learned monks were S. Adhélard, grandson of Charles Martel, and S. Anschaire, Bishop of Brême, known as the ‘apostle of the north,’ from his efforts in christianising Denmark. S. Colette, foundress of the order of Clarisses (*ob. 1447*), was born at Corbie.

The Church of *S. Pierre* is a remnant of the famous abbey church, begun in 1501, and, after many interruptions, completed by the Cardinal de Polignac in 1732. Despoiled during the Revolution, the church was mutilated and almost ruined by the government architects at the beginning of the century, when the transept, choir, central tower, and Chapelle des Corps Saints were destroyed, and the sculptures pared down and injured in every possible way. On the r. of the altar is a statue of S. Bathilde, dating from *c. 1300*.

A gate of the abbey, surmounted by figures of Faith and Charity, remains between the buildings of the Mairie and the Halle aux Grains. At an angle of the vast ‘place’ behind the church is an ancient well. An excursion may be made to the remains of the magnificent château of *Heilly*, including those of the Tour de Gannelon, where Charlemagne is said to have made the traitor Gannelon swear that he was not the cause of the death of the famous Roland.

181 k. *Daours*, near which the battle of *Pont-Noyelles* was fought, Dec. 23, 1870.

192 k. *Longueau*.

The line from Arras to Douai passes—

142 k. (from Calais) *Vitry*, on the Scarpe, where the

Romans are said to have had a fortress, and where the Merovingian kings had a palace, in which Sigibert, King of Austrasia, was murdered, in 575, by order of Fredegonde, who took refuge there herself after the murder of Chilperic.

152.k. *Douai* (Hotels : *de Flandre*—good ; *de l'Europe* ; *de Versailles*), an important town, surrounded by strong fortifications of the xv. c. and xvi. c., completed by Vauban. The original city is said to have arisen around a Gallo-Roman fortress of iv. c. The town belonged to the Flemings from the xiv. c. till 1667, when it was taken by Louis XIV. after five days' siege. Jean Boulogne, usually known as John of Bologna, was a native of Douai.

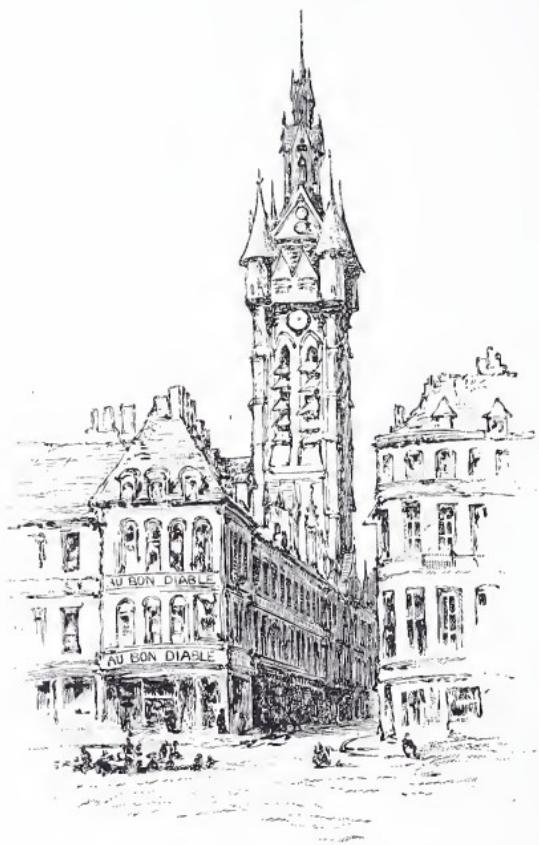
From the street facing the station, a passing visitor should turn l. to the promenade called Place S. Jacques. At the end of this opens the Rue Fortier, which contains (in the former Jesuit convent) the *Musée*, open to the public the first Sunday in every month, and every Sunday during summer. The picture-gallery has an unusual amount of rubbish, in gaudy frames, crowded together. We may notice—

23. *Jehan Bellegambe l'Ancien* (a native of Douai, 1470?—1532?), a triptych, finished 1526, from the Church of the Récollets.

237. *Van der Meulen*. Equestrian portrait of Louis XIV.

The Rue S. Jacques begins at the angle of the Place. To the r. of this is the xviii. c. *Church of S. Pierre*, remarkable for its quaint dome over the apsidal chapel, and retaining a huge xvi. c. tower. Near the W. entrance, in the Rue Clocher S. Pierre, is the admirable xvii. c. *Hôtel des Rémy*, of brick and stone. The Rue du Cantelux, behind the church, will lead to the Porte de Valenciennes, close to

which is the *Church of Notre Dame*, with a nave of XII. c. and choir and transept of XIV. c. It contains a famous altar-piece, called *le rétable d'Anchin*, having been painted (1511) for Coguin, abbot of Anchin, by the native artist,



HÔTEL DE VILLE, DOUAI.

Jehan Bellegambe. It represents Christ throned between the Virgin kneeling and the abbot Charles Coguin, presented by his patron S. Charlemagne, with the monks of his abbey, led by S. Benedict.

The Rue Notre Dame leads to the Place d'Armes,

beyond which we see rising the beautiful crowned XIV. c. belfry of the *Hôtel de Ville*, surmounted by a lion. The part of the hotel to the r. (looking at the belfry) is XV. c., except the attic, which, with the whole of the building to the l., is XIX. c. In the Rue des Foulons, a little beyond the *Hôtel de Ville*, are the old *Hôtels de Goy* (XVII. c.) and *de Mar-de-Hem* (XVI. c.).

2 k. N. of the town is the XVII. c. *Château de Wagnonville*, with an entrance flanked by tourelles. 6 k. S. is the XVII. c. *Château de Cuincy*.

[A line leads N. from Douai to (32 k.) Lille, passing—

13 k. *Libercourt*. 3 k. is *Carvin*, which has a fine XVII. c. church. In the suburb of *Épinoy* is the pilgrimage-chapel of *S. Druon*.

21 k. *Seclin*. The church is chiefly XII. c. and XIII. c. Under the later choir, in the crypt, is the *Fontaine S. Piat*, commemorating a martyr under the Roman occupation.]

A line of 29 k. leads from Douai to—

*Cambrai*¹ (Hotels: *de France*—fair; *de Commerce*), known as Cameracum till the XII. c., a very ancient fortified town, chiefly interesting from its connection with Fénelon in the XVII. c.²

In the centre of the city is the large Place d'Armes, on the N. of which rises the *Hôtel de Ville*, rebuilt in the last century. The front of its tower bears the giant statues called Martin and Martine, dating from 1510, and said to have been given by Charles V. From the S. of the

¹ There are two stations here, so beware of leaving luggage.

² The historian Monstrelet was a native of Cambrai.

square opens the Rue S. Martin, containing a gothic *Belfry*, of 1447, which belonged to the church of S. Martin, with an upper story added in 1746. Turning l. by the Rue de Noyon, we reach the *Cathedral of Notre Dame*, partly rebuilt after a fire in 1859. The xviii. c. interior contains, on the l. of the entrance, the tomb of Bishop Belmas, 1848; in the r. aisle, that of Cardinal Regnier, 1871; and, behind the altar, the monument of Fénelon, erected in 1826, with a striking statue by David d'Angers.

On the side of the Place S. Sépulcre opposite the cathedral opens the Rue du Grand Séminaire, containing a college and chapel. At the end of this street the Rue de l'Aiguille leads r., then the Rue des Chanoines l., to the little *Place Thiers*, which has a monument to the soldiers from Cambrai, who fell 1870-71. Here, in the former church of S. Croix, is a *Musée*. The Petite Rue Vanderbruck leads to the Place Fénelon, with the *Church of S. Géry or S. Aubert*, built in the last century on the site of a church founded by S. Vaast in 520. The dome is supported by four slender columns. Moved to the W. end is a handsome renaissance jubé of coloured marbles. In the r. transept is an Entombment attributed to *Rubens*. Opposite the church is a remnant of the *Archiepiscopal Palace of Fénelon*, in a triple portal, richly decorated in the style of the renaissance. Over its side-doors are the mottoes: 'A clave justitia'—'A gladio pax.' After the battle of Malplaquet, when Cambrai was crowded with fugitives, Fénelon threw open his palace to receive them. Every corner in it was occupied—corridors, staircases, rooms great and small. The courts and gardens were filled with the beasts which the terrified owners had carried off with

them in their flight. A hundred and fifty officers, whether French or prisoners of war, the archbishop received at once at his table. ‘God will help us,’ he said, ‘Providence has infinite resources on which I confidently rely. Only let us give all we have: it is my duty and my pleasure.’¹

The Rue S. Aubert will take us back to the Place d’Armes.

[A line leads from Cambrai to (37 k.) Quesnoy, passing—

8 k. *Rieux*, with a good xvi. c. church, after which the railway passes, on l., *Avesnes-lès-Aubert*, which has a gothic church, with a beautiful tower of 1543, and a fine sculptured pulpit.

20 k. *Solesmes*, on the Selle. Some ruins are visible of the ancient fortress repaired by Pepin d’Herisdal in the vii. c. A beautiful gothic cloister remains from a priory dependent on the abbey of S. Denis. The vast church is of 1780. An excursion of 5 k. may be made to *Haussey*, near which are remains of a xii. c. fortress of the Templars.]

The line from Cambrai to Valenciennes passes through dreary country, by—

14 k. *Bouchain*, which has a gothic church of many dates, the earliest 1166. 4 k. S.E. is *Avesnes-le-Sec*, where the church has a beautiful xv. c. stone spire.

24 k. *Somain*, where the line from Douai is joined.

44 k. *Valenciennes* (Hotels : *du Commerce*; *des Princes*), a very ancient and large fortified town of no general interest. From the station visitors may turn r. to the Rue Ferrand, containing the *Ecole des Beaux Arts*. On the l. is the Place des Récollets, containing the large *Church of S. Géry*, built for the Récollets by Jeanne de Flandre in 1225, but modernised, with a ridiculous modern tower. The Rue Ferrand ends at the Grand’ Place, containing a few old

¹ *Fenelon à Cambrai*, par Emmanuel de Broglie

houses and the *Hôtel de Ville*, built 1612, and overladen with indifferent ornaments. It contains the *Musée* (open on Sundays from 10 to 12 and 2 to 3) which possesses—

81-85. *Rubens*. A triptych, having the martyrdom of S. Stephen in the centre. The other subjects are the Preaching and Burial of S. Stephen, with the Annunciation.

In a direct line behind the *Hôtel de Ville* is the large modern (1864) *Church of Notre Dame*. Valenciennes abounds in forges, foundries, distilleries, and manufactories of cambric and lawn; but the lace manufacture, which made the town so famous before the great Revolution, is almost extinct.

[A line of 40 k. leads from Valenciennes to Tournai.]

[The line from Valenciennes to (48 k.) Lille passes—

13 k. *S. Amand-les-Eaux* (Hotel: *d'Établissement*. Rooms 1 fr. 50 c. to 6 fr.; 1st table, 5 fr. 50 c.; 2nd table, 3 fr. a day). The baths of S. Amand—much used for rheumatism, gout, neuralgia, and affections of the skin—were well known to the Romans. A famous abbey was founded here in 647 by S. Amand, Bishop of Tongres, who obtained a grant of the land from King Dagobert. Rebuilt in the xvii. c., the abbey was one of the most perfect in the country till 1789. Now it is entirely destroyed, except the entrance gateway, which is used as a mairie and prison. Nothing remains of the abbey church of 1662 but a façade with three towers. The site of the abbey is now covered with gardens, amongst which the gravestone of S. Amand has been found.

19 k. *Rosult*. S.W. of the station is the *Château de Leloir* of 1401.

26 k. *Orchies*. In the church a number of large blue stones cover the graves of French gentlemen killed, in 1304, in the battle of Mons-en-Pévèle.

[The line from Orchies to (30 k.) Tourcoing passes (at 11 k.)

Cysoing, where the church has an ancient stained window representing S. Everard, founder of the abbey, which has now perished. In the garden of the house which replaces it is a pyramid, erected by the monks, in 1745, in memory of the battle of Fontenoy. 2 k. S.W. is *Bouvines*, famous for the victory of Philippe-Auguste (July 27, 1214) over the united armies of Otho IV., the Counts of Boulogne and Flanders, and all the princes of the Low Countries. A commemorative obelisk was erected on the battlefield in 1863.]

33 k. *Templeuve*. The romanesque church has much remarkable sculpture in stone and wood.]

[The line from Valenciennes to (37 k.) Maubeuge passes—

9 k. *Curgies*, where the church, of 1616, has good XVII. c. glass. The neighbouring church of *Sébourg* dates from 1186, though altered, and contains the tomb of S. Druon, who died in X. c. The modern château occupies the site of an ancient residence of the Counts of Flanders and Hainault.

19 k. *S. Vaast-lès-Bavai*. 1 k. N. is a very curious ancient moated tower.

23 k. *Bavai* (Hotel : *du Cerf*), the ancient Bavacum, capital of the Nerviens, in the time of Tiberius, when it was well known for its baths, of which considerable remains have been found, with traces of a circus. Eight Roman roads met at Bavai at a point still marked in the XVII. c. by an octagonal pillar. A septangular pyramid now stands on the spot. The church is of 1575, except the tower, which is of 1781. The Hôtel de Ville, of 1784, has an older belfry. In the plain which the line crosses after leaving Bavai is (r.) *Audignies*, which has an ancient moated castle, known as *la Forteresse*.]

The line from Valenciennes to Mézières runs across hideous and featureless plains. It passes—

18 k. *Le Quesnoy*, a very ancient fortified town, where S. Norbert preached in 1120. The church is of 1829; the Hôtel de Ville of 1700.

34 k. *Aulnoye* junction station, on the line from Paris to Brussels.

41 k. *Dompierre*. The XIII. c. choir of the church is a relic of a priory founded by S. Etton, and dependent on the abbey of Liessies. There are pilgrimages here on Ascension Day and July 10 to the tomb of S. Etton. W. of Dompierre is the *Château de Hugémont*, of 1640.

48 k. *Avesnes-sur-Helpe*, an ancient town, formerly fortified. The *Church of S. Nicolas* was almost entirely rebuilt by Louise d'Albret in 1534. Its massive tower, supported by eight buttresses, contains a carillon of bells, which is one of the finest in the north of France. The choir is a remnant of the earlier church of XIII. c. A monument commemorates two young Spanish soldiers, one of whom died of grief for his friend, shot in 1650. The *Hôtel de Ville* was rebuilt in 1757. 5 k. distant, in the forest of Avesnes, is the *Hermitage of Bondelet*, which existed in the XI. c.

The road from Avesnes to Maubeuge passes through *S. Aubin*, where there are remains of a house and XII. c. chapel of the Templars (*Cense-du-Temple*). The church has a XV. c. nave, and a choir of 1500. At *Mont Doulers*, r. of the road, is an old XVI. c. hospital and the *Maison de l'Ermitage*, of 1619. At *Eclaibes* are remains of a XII. c. castle. At *Beaufort* (r.) are ruins of the *Tour des Sarrasins*, built by Baldwin V. of Hainault in 1373, and a church restored in 1500. This is the district which, on Oct. 16, 1793, was the scene of the battle of *Wattignies*, between the republicans under Jourdan and the Austrians under the Duke of Coburg.

57 k. *Sains*. 3 k. r. at *Sémeries* is the monument called *Dieu de Pitié* (1534), under a roof supported by four columns. 2 k. from the line on r. is the old chapel

of *Waudrechies*, with a tower of 1567. On the l., near the line, is *Avesnelles*, with an interesting xvi. c. church, which has a rich portal. The château of *Pont de Sains*, which Talleyrand inhabited during his disgrace, is passed before reaching—

67 k. *Fournies*, which has remains of a xvi. c. fortress.

79 k. *Hirson*, a great junction station. 15 k. distant, on the road to Guise, is *La Capelle-en-Thiérache*, celebrated for the pilgrimages made thither to the shrine of S. Germaine or Grimonie. The line continues across treeless plains, black with coal dust, to—

81 k. *S. Michel-Songland*. The town of *S. Michel-Rochefort* rose around an abbey founded, 945, by Ebbert de Vermandois on the site of the hermitage of S. Ursmar. The buildings of the abbey, rebuilt in 1715, are now used for an industrial school. The church, now the parish church, has apse, choir, and part of the transepts xii. c., the nave and side-aisles renaissance. The line has now entered upon the dreary Département des Ardennes, an unbroken flat, except where it is cut, on the N. and S.E., by the two long valleys of the Meuse and the Aisne. We pass (r.) the abbey of *Wattigny*, before reaching—

114 k. *Le Tremblois*. 11 k. distant is *Rocroi* (Hotel : *du Commerce*)—*Croix-de-Rau*, *Rau-Croix*, *Rocroi*—a strongly fortified place, with walls by Vauban, on a plateau overlooking the valley of the Meuse.

135 k. *Mézières-Charleville* (Hotels : *du Lion d'Argent* ; *Grand Hôtel*—both in Charleville). These twin cities, in a flat country, are only divided by the Meuse. The chief characteristic of *Charleville*, which was founded in 1606, is its central square called the *Place Ducale* (from the

Dukes of Gonzaga), surrounded by high-roofed houses of brick and stone, recalling those of the Place des Vosges at Paris. The square receives a finish from the *Pavillon du Moulin*, a fine xvi. c. building with a water mill over a branch of the Meuse at the end of the Rue S. Catherine, one of its four converging streets.

The Rue Thiers and a bridge lead in the opposite direction to *Mézières*, the capital of the department of the Ardennes, which rose round a castle of the bishops of Reims in the ix. c. After the battle of Waterloo the town was bombarded ineffectually for six weeks, and only opened its gates on the news of a general peace. Its fortifications are now destroyed. It was in this town—‘ville étroite et fort incommodé pour cette dignité’¹—that Charles IX. was married to Elisabeth of Austria, daughter of Maximilian II. The ceremony took place in the stately church of *Notre Dame* (1499—1556), entered from the N. by a rich flamboyant portal of 1586. In the interior, the lofty central nave has two low side-aisles on either side, but the narrow choir only one aisle with chapels; there is no triforium. In the vaulting of the 1. choir-aisle is a bomb which fell during the Prussian siege, and remained imbedded here without exploding. In a neighbouring chapel is the grave of Antoine de S. Paul, Maréchal de la Ligue and Governor of Mézières.

For the line from Mézières to Paris see ch. vi.

[A line leads N., by the valley of the Meuse, to the Belgian frontier, passing through the district once covered by the forest of Ardennes (ar duinn, the dense). Beyond Mézières begins a series of beautiful gorges, where the river winds at 200 or 300

¹ Mézeray.

mètres below the plateau, now following the base of a precipice of solid rock, now bathing the roots of trees which grow on some slaty landslip. Each valley, each breach in the rocky wall, is filled with verdure, which contrasts strikingly with the dark red and grey tints of the cliffs. Little towns, with scarcely room for their houses and factories, occupy from time to time the narrow space between the rocks and the river. The line passes—

7 k. *Nouzon*, a town on the Meuse, devoted to the manufacture of nails and waggons; after leaving which the line winds, by sharp curves, through a forest-clad ravine, broken here and there by rocks.

16 k. *Braux-Levrezy*. *Braux* was the seat of a chapter founded by Archbishop Hincmar in the IX. c. The handsome church has some ancient bas-reliefs. The line passes a promontory with the rocks called *Les Quatre-Fils-Aymon*, above the villages of *Château Regnault* and *Bogny*, of which the former was the capital of a principality united to France in 1629.

17 k. *Monthermé,-Château Regnault,-Bogny*. A tramway leads from the station to (2 k.) *Lavalduicu*, named from an abbey founded by Witten, Comte de Rethel, in the XII. c. A suspension bridge leads to *Monthermé*, full of forges and foundries. Upon the *Semoy*, which enters the Meuse upon the r., after passing through a most picturesque valley fringed by high rocks, by a course even more winding than that of the main river. The town is so shut into the hollow of the ravine, that during a great part of the day, the rays of the sun cannot reach it.

The valley is very picturesque, and passes the rocks called *Les Dames de Meuse*, before reaching—

33 k. *Revin*, which retains the church and other buildings of a Dominican convent founded by the Prince de Chimay, in the XVII. c.

40 k. *Fumay*, with important slate-quarries.

53 k. *Vireux-Molhain*. The parish church has a fine square tower with a slated spire. On the l. of the line the ruined *Château de Hierges*, burnt in 1793, rises above the gorge: the brick and stone façade is of the renaissance.

64 k. *Givet* (Hotels: *du Mont d'Or*; *de l'Ancre*), an important manufacturing town, divided into three parts—*le Grand Givet*, which contains the church of *S. Hilaire*, built by Vauban, and a monument to the musician Méhul, who was born here *le Petit*

Givet, reached by a stone bridge built by Napoléon I., and devoted to the manufacture of pipes, pencils, and sealing-wax; and the fortress of *Charlemont*, a work of Vauban.

'Le clocher du petit Givet est une simple aiguille d'ardoise; quant au clocher du grand Givet, il est d'une architecture plus compliquée et plus savante. Voici évidemment comment l'inventeur l'a composé. Le brave architecte a pris un bonnet carré de prêtre ou d'avocat. Sur le bonnet carré il a échafaudé un saladier renversé; sur le fond de ce saladier devenu plate-forme, il a pose un sucrier, sur le sucrier une bouteille; sur la bouteille un soleil emmanché dans le goulot par le rayon inférieur vertical; et enfin sur le soleil un coq embroché dans le rayon vertical supérieur. En supposant qu'il ait mis un jour à trouver chacune de ces idées, il se sera reposé le septième jour.'

—*Victor Hugo, 'Le Rhin,' lett. v.*

Excursions may be made to Dinant in Belgium, and to the very curious caverns of (32 k.) *Han*, and (38 k.) *Rochefort.*]

The line from Mézières to Sedan passes—

6 k. (from Mézières) *Nouvion-sur-Meuse*, with a fortified xv. c. church.

17 k. *Donchery*, where the xvi. c. church has a quadrangular apse of the XIII. c.

26 k. *Sedan* (*Hotels : de l'Europe ; de la Croix d'Or*). The town, utterly without interest, except from its famous battle (Sept. 1, 1870), has the peculiar shabbiness of a place in progression, for, since the recent destruction of its fortifications, it has been extending on every side. The original prosperity of the place is due to the vast number of Protestants who took refuge there during the wars of Religion with the Protestant prince Henri-Robert. It bears on its arms the boar, chosen as a device by its huntsman

Prince Guillaume de la Mark,—‘the boar of the Ardennes’—with the motto—‘Si Dieu ne me veult, le diable me prye.’

From the station an avenue leads r. to the shabby Place d'Alsace-Lorraine, containing the *Collège* and *Musée*. Hence the Avenue du Collège takes us to the Place d'Armes, with the xvii. c. church, ‘once a Protestant ‘temple.’ Above is the *château* of the great family of *La Mark*, which acquired the lordship of Sedan in 1424, and of which two members in turn bore the name of Le Sanglier des Ardennes, Guillaume, who killed Louis de Bourbon, Bishop of Liége, with his own hand, and Robert II. (1480—1536), who defied Charles V. in full diet at Worms. The son of the latter was the Robert de la Mark, Marshal of France, who wrote a history of the reigns of François I. and Louis XII. In 1591 Charlotte de la Mark, the heiress of her house, married Henri de la Tour d'Auvergne, Vicomte de Turenne, and founded the second house of Bouillon. The great Turenne was born in the château in 1611. Behind the church, the Grande Rue leads to the Place de Turenne, with his bronze statue by Gois (1823). Hence the Rue Turenne will bring us back to the station by a public garden in its infancy.

Those interested in recent French history will visit the *Battle-field of Sedan*, upon which 10,000 Germans and 11,000 Frenchmen fell, Sept. 1, 1870, a day which ended in the capitulation of the French army, signed in the château de Bellevue. A visit to the battle-field will occupy several hours, and should include the promontory of *Iges*, where the unfortunate French army was encamped for ten days, as prisoners, before leaving for Germany.

'La pluie qui tombait à torrents depuis le 1^{er} September avait fait de la presqu'île d'Iges, terrain bas et naturellement humide, un véritable marécage. C'est dans cette pourriture que couchaient nos 80,000 prisonniers, sans aucun abri. Tout autour d'eux la Meuse charriaît des cadavres. Ceux des chevaux étaient en si grand nombre que, par places, ils s'amoncelaient et formaient des digues infectes. Pour surcroît de douleur il n'y avait littéralement rien à manger: un biscuit par jour pour deux hommes. Nous avons vu là des malheureux atteints de la fièvre typhoïde, de la petite vérole, de toutes les maladies possibles, étendus dans la boue, sous la pluie. Ce supplice dura plusieurs jours, plus d'une semaine pour quelques-uns.'—*E. de Montagnac, 'Les Ardennes.'*

The village of *Bazeilles* should also be visited, which was burnt by the Bavarians in 1870, on the day of the battle of Sedan, and restored by public subscription. The upper room of the first house, inscribed 'à la dernière cartouche,' is the scene of the picture of Neuville—*Les dernières cartouches*: the house is now a little museum of relics collected on the battle-field. In the cemetery is an *ossuaire* of bones from the field of battle, and in the 'Place' a monument to the French soldiers who fell, Aug. 31 and Sept. 1, 1870. The famous Turenne lived in the château of Bazeilles as a child.

About 20 k. from Sedan, in the direction of Vouziers, near *Maisoncelle*, are the remains of the Abbey of *Mont Dieu*, founded 1130, and now turned into a country house. All abbeys of the Ardennes are XII. c.

There are two routes from Sedan (and Mézières) to Nancy. That which runs most to the E. passes—

7 k. *Bazeilles*. See above.

10 k. *Douzy*, a place which was given by S. Rémy to Clodoald, son of Clodomir, known as S. Cloud, and which was possessed by the archbishops of Reims till 772, when it was ceded by Archbishop Tilpin to Charlemagne, whose successors had a palace here, in which Charles le Chauve was married to his second wife, Richilde, sister of Boson, Comte d'Ardenne. Important councils were convoked here by Hincmar, Archbishop of Reims, in 871 and 874.

44 k. *Carignan*, formerly known as Yvois, where S. Martin made a public profession of penitence in the church for not having been sufficiently severe against heresy at Trèves, and which was the birthplace of S. Géry and his brothers, SS. Landon and Taurin, in the vi. c. In 1662 Yvois was made a duchy, on condition that the town changed its name to Carignan. The duchy was sold by Victor Amadeus of Savoy (1751) to the Duc de Penthièvre, father of the Prince de Lamballe and of Marie Louise Adélaïde de Bourbon, who brought the duchy by marriage to the Duc d'Orléans.

49 k. (from Sedan) *Montmedy*, Mons Medius (Hotels : *de la Gare*; *de l'Ours*), a picturesque town, scarcely more than a fortified village, rising with picturesque walls above the Chiers, founded in 1239 by Arnould III., Comte de Chiry, and divided into *La Ville Basse* and *La Ville Haute*. No one, however, would be tempted to linger here, except to make an excursion to (7 k.) *Avioth*, where one of the most remarkable churches in this part of France was founded on the spot where a black statue of the Virgin had been found in a thorn bush in the xi. c. The church, begun at the instigation of S. Bernard at the end of the xi. c., was built in xiii. c. and xiv. c. The gabled W.

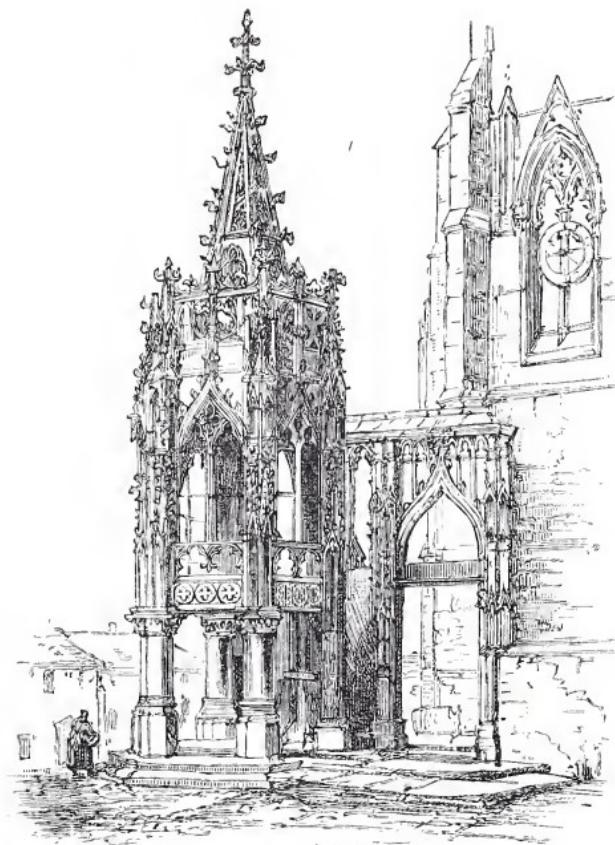
front has a beautiful rose-window and rich portal, almost copied from Notre Dame de Reims, with sculptures of the Passion. On the S. is another richly decorated entrance, celebrating the triumph of the Virgin; on the S.W. is a door pourtraying the Last Judgment, much injured by the Calvinists. The interior has a triple nave and a choir with a pentagonal ambulatory. The r. transept had a beautiful chapel added in 1539. In the apsidal chapel is a stone XIII. c. altar, and the xv. c. tomb of a Dame de Breux. The stone pulpit in the nave bears the date 1538. The high-altar, of XIII. c., is sculptured with the symbols of the Four Evangelists. On the r. is a stone tabernacle for the sacrament; on the l. a throne for the ‘Sainte Image de Notre Dame d’Avioth.’ There are some remains of ancient glass and mural paintings. Outside the church on the r. is the beautiful *Chapelle des Morts*, of the end of XIV. c., sometimes called *La Recevresse*, because the offerings of pilgrims were deposited there. Of hexagonal form, it is supported by four columns with delicately sculptured capitals and two pillars decorated with pinnacles, and is surmounted by an open stone spire. It contains a little altar with a statue of Notre Dame d’Avioth, and the chain of a prisoner, supposed to have been delivered by her intercession.

‘C'est là que la fabrique et le clergé d’Avioth recevaient autrefois les riches offrandes apportées par les paroisses du voisinage le 29 août de chaque année, au jour de la Décollation de Saint Jean-Baptiste. On y déposait aussi aux pieds de la très-sainte Vierge les enfants morts sans baptême. Très-souvent, disent les documents les plus authentiques, ils se sont ranimés et ont vécu assez longtemps pour être régénérés par l’eau du salut.’—*Tourneur, ‘Les Églises en Ardenne,’*

70 k. *Longuyon*. The church is XII. c.

[Here a line diverges E. to Thionville and Metz, by the valley of the Chiers, famous for its iron mines. It passes—

9 k. *Cour-le-Grandville*, with a very interesting renaissance



LA RECEVRESSE, AVIOTH.

château, built 1572 by Martin de Custines, on the site of an ancient castle. Many of the internal decorations are renaissance. A room inhabited by Stanislas of Poland preserves its ancient furniture. The church, rebuilt 1732, belonged to a priory of which the buildings are occupied by a farm. There is a cross

of 1591. The neighbouring church of *Cutry* is xv. c. At 1 k. is a fine XVII. c. cross.

15 k. *Longwy*, a fortified manufacturing town.

18 k. *Mont S. Martin* has an interesting XI. c. church. 2 k. beyond this, the line enters Belgium.]

112 k. *Conflans-Jarny*. Junction with a line to Metz (a line of 13 k. leads from Conflans to *Briey*, which has a large XV. c. church).

121 k. *Mars-la-Tour*, where a collegiate church, founded by Gérard d'Avillers in 1500, is now a barn. Near Mars-la-Tour, on the W., is a monument to the French soldiers who fell at Gravelotte, S. Privat, S. Marie-aux-Chênes, and Mars-la-Tour, on Aug. 16 and 18, 1870.

127 k. *Chambley*. Between this and the next station of Onville, the picturesque village of *Waville* is passed at the entrance of a rocky gorge on l. The XIII. c. church has a XVI. c. portal with a bas-relief, and beautiful capitals.

136 k. *Onville*. There is a branch of 11 k. from hence to—*Thiaucourt*. Leaving Onville, the line passes l.—

Bayonville, where the church has a fortified tower of the XII. c. (which once belonged to a castle) as its belfry.

141 k. *Arnaville*, at the confluence of the Rupt de Mad with the Moselle, has an old castle and a XV. c. cemetery-chapel.

144 k. *Pagny-sur-Moselle*. $2\frac{1}{2}$ k. W. is the fine ruined *Château de Prény*, dismantled by Richelieu.

148 k. *Vandières*. 7 k. W. are the remains of the abbey of *S. Marie-aux-Bois*, founded early in XII. c., restored in XVI. c., now a farm. The church, chapter-house, refectory, and dormitory remain.

154 k. *Pont-à-Mousson*, divided by the Moselle into la Ville Haute and la Ville Basse, was a university town from 1572 to 1763. The principal square is surrounded by arcades. One house has a corbelled tourelle, and another is adorned with allegoric sculpture of the capital sins. The Church of *S. Martin*, in the upper town, is of 1474, the work of Jacquemin de Commercy: its flamboyant portal and tower are of 1460. In the interior are a xv. c. jubé and a S. Sépulcre. *S. Laurent*, in the lower town, has a good XVI. c. triptych: near it are several XVI. c. and XVII. c. houses. The hill on the E. of the town is crowned by the village of *Mousson*, on a site occupied by a fortress from Roman times. The château of the Comtes de Bar was destroyed by the Maréchal de Créquy: its chapel of XI. c. is the parish church: the romanesque font has reliefs relating to baptism. Margaret d'Anjou, wife of Henry VI. of England, was born at Pont-à-Mousson, March 23, 1429, being the youngest daughter of René, King of Sicily and Jerusalem, and Isabella, heiress of Lorraine.

161 k. *Dieulouard*, at the foot of a steep hill above the Moselle. There are some remains of a château (XI. c.—XVII. c.), built by Henri, Bishop of Verdun, in 1020, and dismantled by Louis XIV. The XV. c. church has a rich pulpit and stalls; under the choir is an XI. c. crypt cut out of the rock. In the plain to the E. of Dieulouard stood the important Roman city of *Scarpone*.

172 k. *Pompey* (a branch line leads by [2 k.] *Custines*—where the *Château de Condé* [of XIII. c.] belonged to the bishops of Metz, and where Claude de Lorraine, first Duc de Guise, was born in a later château [*Château d'En bas*]—to *Nomeny*, the ancient Nomencium, which

has an interesting church and several early XVII. c. houses).

183 k. Nancy.

The other line from Sedan to Nancy passes—

6 k. *Rémilly*, whence there is a branch line to *Raucourt*, a small manufacturing town. The XII. c. church has a curious font.

15 k. *Mouzon*, the ancient Mosomagus, where a famous abbey was founded in the X. c. Its majestic and important church is chiefly XIII. c., and has three W. portals of that date, surmounted by a noble rose-window. The two spires are also XIII. c. The beautiful spire, erected by Abbot Jean Gilmer, in 1485, was sold for its lead at the Revolution. The church is dedicated to *Notre Dame*, who is represented on the central pillar of the portal; in the tympanum are the Annunciation, Visitation, and Coronation of the Virgin. The lofty interior is a Latin cross, with low side aisles, and chapels radiating round the apse.

'Les détails d'exécution laissent beaucoup à désirer. Rarement les arcades sont correctes, la pointe des ogives n'est pas toujours au milieu, leur retombée arrive plus ou moins juste sur le chapiteau; l'extérieur, à part le portail, est d'une extrême sévérité. Mais, néanmoins, Mouzon est la grande église des Ardennes, la première du diocèse de Reims, après la cathédrale et S. Rémi.'—*Tourneur, 'Les Églises en Ardenne.'*

25 k. *Létanne-Beaumont*. Beaumont was the scene of a terrible battle, Aug. 30, 1870, two days before Sedan, in which the French lost 1,300 men killed and 3,000 prisoners.

39 k. *Sténay*, the ancient Stenacum.

46 k. *Saulmory-Montigny*. On the r. on high ground is *Mont-devant-Sassey*, with a good church, chiefly romanesque, the portal XIII. c., the tower XIV. c.

92 k. *Verdun-sur-Meuse* (Buffet; Hotels: *des Trois Maures*; *du Coq Hardi*), a rather picturesque town in a plain, surrounded by fortifications planted with trees, and with a mediaeval gateway flanked by huge towers. Verdun was the Roman Verodunum. It was a bishopric from the III. c. In Nov., 1870, it was taken by the Prussians after a very gallant defence. The *Cathedral*, dating from the XI. c., has been much modernised. The buttresses (XII. c.) of the apse have curious sculptures. The interior has a triple nave with gothic vaulting. In the r. transept is a curious bas-relief of the Assumption. A XV. c. cloister connects the cathedral with the *Grand Séminaire*. The *Évêché* is XVIII. c. The *Citadel* occupies the site of the Abbaye de S. Vannes, founded in the X. c. The XVII. c. *Hôtel de Ville* has the usual *Musée*. Verdun, with Metz and Toul, gave the name of Les Trois Évêchés to this part of Lorraine.

[A road leads E. from Verdun to (67 k.) Metz by—

20 k. *Étain*, with a good XV. c. church.

32 k. *Olley*. The church, of XI. c., belonged to a Benedictine priory, founded 1050 by S. Arnould de Metz.

39 k. *Conflans*. At the meeting of the Orne and Yron.

41 k. *Jarny*, with a gothic church, formerly fortified; the tower was the donjon of a fortress.]

[A road leads l. to (32 k.) Varennes-en-Argonne. See ch. vi.]

151 k. *S. Mihiel* (Hotel: *de Cygne*—good), on the Meuse, at the foot of limestone hills, surmounted by a Calvaire, had its origin in the houses which collected round a monastery founded in the VIII. c. It was the residence of Cardinal de

Retz, who wrote his memoirs here. From the Place des Halles (where the hotel is situated) the Rue Notre Dame leads r. (a xv. c. house on l.) to the church of *S. Michel*—important as containing the great works of Jean and Ligier Richier, a name still common in the town. It is a very handsome renaissance (late xvii. c.) building, with part of a romanesque W. tower. In the baptistery, r. of the entrance, is a child playing with two skulls, a beautiful miniature work of Jean Richier (early xvii. c.). At the end of the choir is the Virgin fainting in the arms of S. John, a marvellous work of Ligier Richier, the powerlessness of the fainting woman being wonderfully rendered. In the passage l. of the choir are remains of a stone rood-loft.

At the E. end of the church is the Place des Moines, with remains of the abbey, now used as public offices. Hence, the central road and its continuation, the Rue des Ingénieurs (containing the house of Ligier Richier, 1535-40) lead to *S. Étienne*, heavy outside, but handsome xvi. c. within. In the l. aisle is the famous *S. Sépulcre* of Ligier Richier, consisting of thirteen figures. The helplessness of the Virgin fainting in the arms of Mary Cleopas and John, the tenderness of the Magdalene and Joseph of Arimathea, the grief of the angel, and greed of the dice-players, are given with simple, unexaggerated truthfulness.

We must turn l. from the church door if we visit the cemetery containing the monument of General Blaise, killed at Ville-Évrard, by Martin Pierson. Turning r. from the church door, the Rue de l'Eglise will lead us to the Rue de la Vaux, containing (r.) the *Hôtel de Ville*, and (r., No. 3) a very curious old house, with huge

animals under its roof. Hence the Rue Basse (No. 6 is a remarkable house) takes us back to the Place des Halles.

A road leads W. to Vigneulles, near which is the church of *Hatton châtel*, containing the tomb of Gérard de Haraucourt, Bishop of Verdun, and a crèche by Richier (1523).

174 k. Commercy, where we join the main line from Paris to Strasbourg.

232 k. Nancy.

CHAPTER VI.

*PARIS TO THE GERMAN FRONTIER BY MEAUX,
CHÂLONS-SUR-MARNE, AND NANCY. CHEMIN
DE FER DE STRASBOURG.*

THE station at Paris of the Chemin de Fer de l'Est is close to the Gare du Nord and to the Boulevard Magenta. The railway, for the most part, runs through very featureless country, but it is the rich district of Brie, the garden of Northern France, a countship which only became part of the French kingdom on the marriage of Jeanne de Navarre with Philippe le Bel in 1361. The line passes at first through the *banlieue* of Paul de Kock described in so many of his novels, but now built over and blackened, to—

11 k. *Bondy*, near the forest of Bondy, where Childeric II., King of Austrasia, is supposed to have been murdered in 673. The Avenue de l'Abbaye leads to the site of the *Abbey of Livry*, founded 1200, whither Mme. de Sévigné often retired, and of which she wrote, ‘I make a little La Trappe of this place.’ The small remains of the abbey are now an orphanage, and the gardens are cut up and destroyed. At the Restoration the château of Livry belonged to the Comte de Damas, the faithful friend of Louis XVIII., who slept here April 11, 1814, the day before his entry into Paris.

13 k. *Le Raincy* (Rinciacum), where, in the XVII. c., Jacques Bordier built a magnificent château on the site of a Benedictine abbey. In 1750 the Duc d'Orléans made here a park which is described in the stilted verses of Delille. Under the first empire the château belonged to Marshal Junot, whose wife (Duchesse d'Abrantès) describes the first interview of Jérôme Bonaparte with his second wife, Princess Catherine of Würtemberg, which took place there under her auspices. Napoléon I. afterwards imperiously forced the Duc d'Abrantès to give up the château to him. Louis-Philippe was staying here whilst his sister, Mme. Adélaïde, at Neuilly, was accepting the crown in his name. The château was pulled down under Louis-Philippe; and the park has since been cut up and destroyed. The fine marble busts of Henry II., Charles IX., Henri III., and Henri IV., now in the Louvre, formed part of the decorations of Raincy.

15 k. *Gagny*. The church of *Gagny* dates partly from XIII. c. 2 k. distant (omnibus, 30 c.) is *Montfermeil*, celebrated by Victor Hugo and Paul de Kock, but the place is much changed of late years.

19 k. *Chelles*, where the Marne, dividing into various branches, runs between thickly-wooded heights. Here the early kings of France had a palace, stained, in the VI. c., by the crimes of Fredegonde, who murdered the last of her stepsons at Noisy, on the opposite bank of the Marne, in 580. The great stone called *Pierre de Chilpéric* once sustained the *Croix de Sainte-Bauteur*, marking the spot where Fredegonde caused her husband Chilperic to be assassinated. That morning he had come playfully behind her whilst she was dressing her hair, and had given

her a rap with his cane. ‘Pourquoi me frappes-tu ainsi, Landri?’ she had exclaimed, thinking that it was the Maire du Palais, her favoured lover of the moment. The king then went off abruptly to the chase, and she felt that he must never return. Dagobert I., Clovis II., and his son lived at the *villa regalis* of Chelles, Clotaire III. died there, and Robert II. (le Pieux) convoked meetings of bishops there. The palace fell into decay under the last Capetian kings, but the abbey, founded by S. Clotilde in the beginning of the vi. c. and rebuilt by S. Bathilde, wife of Clovis II., flourished till the great Revolution, and counted Gisela, sister of Charlemagne, amongst its many abbesses of royal birth. Little remains of it now, except some wood carvings in the church and some reliquaries containing bones of S. Bathilde, S. Bertille, etc. When Louis XIV. was inspired with his sudden passion for Mlle. de Fontanges, amongst the benefits heaped upon her family, he made her sister abbess of Chelles, a dignity usually conferred upon the daughters of princes or dukes. A few months later Mlle. de Fontanges herself came hither as to a refuge, with her health and power broken. In 1719 the masculine and eccentric Louise Adélaïde de Chartres, daughter of the Duc d’Orléans and granddaughter of Louis XIV. and Mme. de Montespan, became Abbess of Chelles.

The abbey was totally destroyed at the Revolution, and the tombs of Clotaire, Bathilde, and the numerous princesses who had reigned as abbesses perished with it. A few statues which belonged to the abbey ornament the parish church.

28 k. *Lagny*, with some remains (near the church) of a Benedictine abbey, founded by a Scotchman in the XII. c.

10 k. S. is *Ferrières*, which belonged to the famous Fouché, and which was bought from his heirs by Baron Rothschild, who pulled down the old château and built an Italian renaissance palace in its place, from designs of Paxton. The sumptuous interior is only shown with an order from M. de Rothschild.

45 k. *Meaux* (Hotels : *du Grand Cerf*; *des Trois Rois*), in the flourishing and prosperous *pays Meldoïs*—a vast fruit and vegetable garden, an attractive old town, worth staying to see. Meaux has the reputation of being one of the most prosperous as well as one of the most liberal and charitable of French cities. The *Cathedral* is seen from the station, rising above the trees of the pleasant public walks. It was begun in the XII. c., but was only finished to its present point in the XVI. c. It has never been completed. On the N.W. is a massive square tower. The interior, of XV. c. and XVI. c., is exceedingly beautiful and harmonious ; faultless as far as it reaches, it impresses more than many grander buildings.

In the r. aisle of the choir is the monument by Buixiel (1822) of Bossuet, the most illustrious bishop of Meaux ; he is buried at the entrance to the sacristy.

‘C’était un homme dont l’honneur, la vertu, la droiture, étaient aussi inséparables que la science et la vaste érudition. Sa place de précepteur de Monseigneur l’avait familiarisé avec le roi, qui s’était adressé plus d’une fois à lui dans les scrupules de sa vie. Bossuet lui avait souvent parlé là-dessus avec une liberté digne des premiers siècles et des premiers évêques de l’église. Il avait interrompu le cours du désordre plus d’une fois ; il avait osé poursuivre le roi, qui lui avait échappé. Il fit à la fin cesser tout mauvais commerce, et il acheva de couronner cette grande œuvre par les derniers coups qui chassèrent pour jamais Mme. de Montespan de la cour.’—S. Simon, ‘Mémoires.’

In the l. choir aisle is the tomb of Philippe de Castille,

son of the Seigneur de Chenoise, 1627, with his kneeling figure ; and, opposite, the beautiful flamboyant portal called Porte Maugarni.

Entered to the l. of the cathedral façade is the *Évêché*, of xv. c. and xvi. c.

‘Le degré de l’évêché est très extraordinaire ; on le pourrait plus proprement nommer une montée ; il n’y a point de marches ; il est de brique ; on y monte insensiblement ; je n’en avois jamais vu de cette manière, cela me le fit remarquer.’—*Mémoires de Mlle. de Montpensier.*’

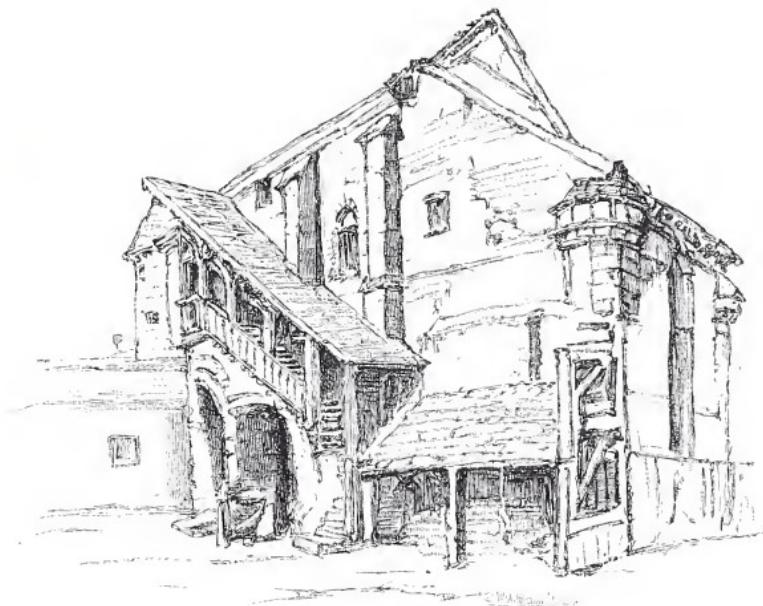
Visitors are admitted by the portress to the charming old-fashioned garden behind the palace, designed by Lenôtre, covered with snowdrops in early spring. It is backed by a sunny terrace—Bossuet’s walk—upon the walls, ending in a pavillon, where the bishop spent much of his time, but which is no longer furnished. Here were composed many of those sermons (which began in improvisations at the Hôtel de Rambouillet) in which, with thorough knowledge and use of the Fathers, and in kingly splendour of style, the great bishop chiefly aimed at upholding the majesty of the Church doctrines, and making of dogma a living reality. He is, however, almost better known by his funeral orations than by his sermons, though they are more artificial, and their high-sounding phrases would now be unendurable.

‘The *Évêché* is full of historic associations, besides being very curious in itself. Here have slept many noteworthy personages—Louis XVI. and Marie Antoinette, when on their return from Varennes, June 24, 1791; Napoléon in 1814; Charles X. in 1828; later, General Moltke in 1870, who said on that occasion, “In three days, or a week at most, we shall be in Paris,” not

counting on the 'possibilities of a siege.'—'Holidays in Eastern France.'

Behind the cathedral is the curious building, of XIII. c., called *La Maîtrise*. The bridges across the Marne are covered with mills, some of them very old and picturesque.

7 k. from Meaux, at *Montceaux*, are the ruins of a château



LA MAÎTRISE, MEAUX.

built by Debrosse for Catherine de Médicis, and given by Henri IV. to Gabrielle d'Estrées.

51 k. Trilport.

[A line (unfinished in 1889) will lead direct N.E. from Meaux by Trilport to Reims, passing—

76 k. (from Paris) *Mareuil-sur-Ourcq* (whence there is a branch line to Crépy en Valois (ch. ii.).

82 k. *La Ferté-Milon* (Hotel: *du Lion d'Or*). The *Church of Notre Dame* (formerly called S. Vulgis, after a disciple of S. Rémi) is XII. c. and XVI. c. The renaissance choir of 1563 and

the r. aisle have each a good stained window. The xvi. c. church of *S. Nicolas* (xvi. c.) has good glass. The *château*, built by the great Louis d'Orléans, brother of Charles VI., was once of great magnificence: only a façade of four huge towers remains. The road to Villers Cotterets (9 k.) passes near the farm of *Bourgfontaine*, where a famous Chartreuse was built by Charles de Valois (1316).

84 k. *Silly-la-Poterie*, whence there is a branch line of 10 k. to Villers Cotterets.

100 k. *Brény*, whence there is a line to (22 k.) Soissons by (2 k.) *Oulchy-le-Château*, near which is the village of *La Butte Chalmont*, with an interesting xii. c. church enclosed in a ruined castle.

103 k. *Armentières* (with a branch to Château Thierry) has a ruined castle.

111 k. *Saponay*. 2½ k. S.E. is *Fère-en-Tardenois*, a picturesque little town, with a xv. c. church. 3 k. N.N.E. is the interesting *Château de Fère*, originally built in XIII. c. by Robert de Dreux and Jean de Bretagne, but modernised as a residence by Anne de Montmorency, to whom it was given by François I. The magnificent entrance bridge was built in the place of the old gateway for the great constable by Jean Bullant, and is one of the finest works of the XVI. c. A curious Gallo-Roman necropolis has been discovered at *Caranda* (7 k. S.E.).

123 k. *Mont-Notre-Dame*. The church has good fragments of the end of XII. c.

131 k. *Fismes* (see ch. vii.), and 157 k. Reims.]

66 k. *La Ferté-sous-Jouarre*. *La Ferté* is a very thriving manufacturing town on the Marne, where mill-stones are made. 3 k. S., in a lovely situation, is *Jouarre*, an interesting old town originating in a monastery founded in VII. c. The xv. church contains several ancient shrines, the most remarkable being the XIII. c. *Chasse de S. Jule*. Behind the church, and separated from it by a cemetery with a beautiful and well-preserved XIII. c. cross, is (shown by the sacristan) the very important *crypt* of the original church.

Its first chapel, called *Chapelle de S. Paul*, is supported by six splendid ancient columns of marble and porphyry from Gallo-Roman buildings, probably erected here in the xi. c., and around are ranged nine ancient stone sarcophagi. That of S. Telchilde, the first abbess of Jouarre (*c.* 660), has an epitaph. That (l.) of S. Agilbert (xiii. c.), Bishop of Paris and brother of S. Telchilde (*c.* 680), with a broken relief, representing the Resurrection, and that of S. Mode, abbess, sister of S. Ebregésille of Meaux, have no inscriptions. Opposite the entrance is the tomb of a queen, said to be 'S. Osanne, Queen of Scotland' (xiii. c.) with a stone statue. Other tombs are believed to be those of S. Odon, brother of S. Ouen, and S. Agilbert, Bishop of Paris. A double passage, with a vaulting supported by square pillars, separates the Chapelle S. Paul from the *Chapelle S. Ebregésille*. Here the columns of the nave (xi. c.) are of stone, but in the sanctuary are five mutilated marble columns like those in the first chapel. The tomb of S. Ebregésille, Bishop of Meaux, in the vii. c., has been restored. The intention of another tomb is unknown.

The road from La Ferté-sous-Jouarre to (47 k.) Mormant passes (13 k.) *Aulnoy*, where the church has a xiii. c. choir, and the old *Château de la Houssière* is flanked with tourelles; and (36 k.) *Rozoy-en-Brie*, with a xiii. c. church.

A road connects La Ferté-sous-Jouarre with (26 k.) La Ferté-Gaucher, passing (9 k.) *Mauroy*, with a xiii. c. church and (15 k.) *Rebais*, where the church has a xii. c. choir and xiii. c. statue of S. Aile.

The country here is most prosperous. *Fromage de Brie* is the riches of the dairy farms.

[The highroad from La Ferté to (95 k.) Châlons passes—

10 k. *Bussières*, a little E. of which is the old gothic *Château de Séricourt*, transformed into a residence by Scribe.

40 k. *Vauchamps*. 10 k. N.E. is *Orbais*, where a famous Benedictine abbey was founded by S. Réol, Archbishop of Reims, in 680. The church, which remains, is an interesting building of the end of XII. c., the radiating chapels having been added in XIII. c. The splendid oak stalls were given by the Cardinal de Vendôme in 1520. The singular spire is entirely covered with slates. The *Tour de S. Réol* is a remnant of a hunting-lodge of the Merovingian kings. 3½ k. E. is the château of *Mareuil-en-Brie*, of XVI. c. and XVII. c. The church has a fine XIV. c. rétable.

47 k. *Fromentières*. The church has a fine late XV. c. rétable.

'As you stroll along, now climbing, now descending this pleasantly undulating country, you may see a dozen crops on less than an acre. A patch of potatoes here, vines growing there, on one side a bit of wheat, oats, rye, or barley, with fruit-trees casting abundant shadow over all, or Indian corn, clover, and mangel-wurzel in the green state, recently planted for autumn fodder, are found side by side, further on a poppy field, three weeks ago in full bloom, now having full pods ready for gathering—the poppy being cultivated for the manufacture of oil here—all these and many more are seen close together, and near them many a lovely little glen, copse, and ravine, recalling Scotland and Wales. You may walk for miles through what seems one vast orchard, only instead of turf, rich crops are growing under the trees. This is indeed the orchard of France, on which we English largely depend for our summer fruits.'—'Holidays in Eastern France.'

52 k. *Champaubert*, where Napoléon I. gained a victory over the allies, Feb. 10, 1814. The romanesque church has two good XIV. c. statues. 6 k. N.N.E. is *Montmort*, where the XIII. c. church has XVI. c. glass and the tomb of the Duchesse d'Angoulême, wife of Charles de Valois, natural son of Charles IX. The château, built 1577-80 by Jeanne de Hangest, and called the Donjon, to distinguish it from an earlier fortress, is a vast quadrangular building, with bastions at the angles. The platform is reached by a staircase accessible to riders, with another for foot passengers in its central pillar. The square brick dungeon is flanked by four towers. In the Salle de Gardes is a magnificent chimney-piece attributed to Jean Goujon. 2 k. N.W. of Montmort

are the remains of the XIII. c. *Priory of Mont-Armé*. 3 k. E. are those of the *Abbey of La Charmoye*, consecrated 1100 and rebuilt 1747.

3 k. S. is the *Château de Baye*, chiefly XVII. c., but with a chapel partly XIII. c., paved with encaustic tiles and with contemporary windows, telling the story of S. Alpin. Under the chapel is a crypt where the saint is said to have been buried in 480. A house in the village is the romanesque nave of the *Abbey of Andecy* (1131), taken from which are various objects preserved in the XIII. c. parish church.

To the r. of the road ($2\frac{1}{2}$ k.) are the XVI. c. and XVII. c. *Château de Congy*, and (5 k. further S.E.) the prehistoric caves of *Coizard-Joches*.

57 k. *Féribrianges* has a gothic church with a good spire.

58 k. *Étoge*s has a romanesque church, with a gothic apse and renaissance portal. The château is XVII. c., moated, and with four great towers at the corners.

85 k. *Thibie* has a XII. c. romanesque church. 6 k. N.W. is the *Château d'Écury*, with a famous herony.]

Leaving La Ferté, the line passes (r.) the *Château de Reuil*, with the ruins of a XII. c. priory; and l. the XVII. c. *Château de Tanqueux* and the church of *Chamigny*, with a XII. c. crypt; then (r.) *Méry-sur-Marne*, with a XII. c. church.

'Quiet little rivers and canals winding between lofty lines of poplar, undulating pastures, and amber cornfields, picturesque villages crowned by a church spire here and there, wide sweeps of highly cultivated land interspersed with rich woods, vineyards, orchards, and gardens—all these make up the scenery familiarised to us by some of the most characteristic of French painters. Just such rural pictures have been portrayed a thousand times by Millet, Corot, Daubigny, and in their very simplicity often lies the chief charm.'—'Holidays in Eastern France,' Fraser, Sept. 1878.

74 k. *Nanteuil-Saacy*. The line now passes (l.) *Crouttes* which has a fine reliquary cross of XII. c. or XIII. c.; and (r.)

Citry, where the church has the tombs of Jacques de Renty and his wife.

84 k. *Nogent-l'Artaud-Charly*. The church of *Nogent* has a XII. c. font. The line passes (r.) the churches of *Chézy-sur-Marne*, with a good XIII. c. tower; (r.) *Azy*, XII. c., with romanesque tower and XV. c. pulpit; (r.) *Nogentel*, with a remarkable pendant, and a pulpit from the convent of Cordeliers at Château-Thierry; (l.) *Essommes*, an abbey church of XIII. c. and XVI. c., enclosing fine stall-work and a XVI. c. tomb.

95 k. *Château-Thierry* (Hotels : *de l'Éléphant*; *d'Angleterre*). The town, the ancient Castrum Theodosii, is reached by two bridges over the Marne; near the second is a statue of La Fontaine by Laitié. Hence we follow the Rue du Pont, containing the XVI. c. *Beffroi*, hemmed in amongst houses. From the Place du Marché we ascend (r.) to the entrance-gate of the *Château*, of which the platform is now laid out in public walks. Descending on the W. side we find, in the Rue Jean de la Fontaine, the white *House of La Fontaine*, with a grille in front of it. The simple rooms, with white panelling, contain some indifferent pictures. Behind is a little garden. The XV. c. church is without interest.

[A line leads from Château-Thierry to Soissons by (24 k.) Armentières (see p. 368).]

[A line leads to (88 k.) Romilly, on the line from Paris to Troyes (ch. ix.) by—

35 k. *Montmirail* (mons mirabilis), which has a fine XVII. c. *Château* of the Duc de la Rochefoucault-Liancourt. The church is XIII. c. At *Courbetaux* is the ancient abbey of *Notre Dame de Grâce*.

64 k. *Les Essarts-la-Forêt*. In a valley on r. is the ruined Benedictine abbey of *Nesle-la-Reposte*, with a fine romanesque tower; the church is XII. c.

72 k. *Villenauxe*. The church is XIII. c., XV. c., and XVI. c. There are curious timber houses.

82 k. *Lurey-Conflans*. The church of *Conflans* has a XIV. c. choir, with a renaissance rétable.]

104 k. *Mézy*. On the opposite side of the Marne is *Chartèves*, with a good XII. c. church and a cemetery cross.

117 k. *Dormans*. The church has a XIII. c. tower; the château is of the reign of Charles VI. Cardinal Jean de Dormans, Chancellor of France, was born here. The line passes (r.) the XVI. c. church of *Troissy*.

126 k. *Port-à-Binson-Châtillon*. 2 k. N., on the opposite side of the Marne, is *Châtillon-sur-Marne*. The church has columns of X. c. There is a small fragment of the castle destroyed in 1545. The line passes (r.) within sight of the *Château de Boursault*, bought by Mme. Veuve Clicquot from Count d'Orsay, and now the property of her granddaughter, the Duchesse d'Uzès, before reaching—

135 k. *Damery-Boursault*. The church of *Damery* has a XII. c. nave and tower, with XVI. c. spire. The line, which now enters the vine country, passes (l.) the XII. c. abbey church of *Hautvillers*, containing good stall-work.

'Comme S. Nivaud, archevêque de Reims, visitait son diocèse à pied, étant arrivé sur la belle côte qui domine le cours de la Marne, en face d'Epernay, et se trouvant fatigué, il s'endormit sur les genoux de son compagnon Berchaire et à l'ombre d'un grand hêtre: pendant son sommeil, il vit une colombe descendre du ciel sur cet arbre, puis marquer trois fois le même circuit par son vol et remonter au ciel. Berchaire, qui ne dormait point, eut la même vision. Ils convinrent d'y bâtir une abbaye, qui s'appela Hautvillers; Berchaire en fut le

premier abbé; et le maître-autel s'éleva sur le lieu même de l'arbre où la colombe avait posé, comme un doux symbole de la tranquille innocence qui allait y régner.'—*Montalambert*, '*Les Moines d'Occident*'.

142 k. *Épernay* (Hotels: *de l'Europe*; *de Paris*), a town which existed in the v. c., but is only remarkable as the capital of the Champagne country, and for its vast cellars of valuable wines.

' Les acheteurs les plus empressés, sont ceux de l'Angleterre, de l'Allemagne, de la Russie, des États-Unis, de l'Amérique méridionale, des Indes et de la Soude: la France n'en garde que la cinquième ou sixième partie. D'ailleurs il faut préparer diversement le vin selon le goût des consommateurs: la nature du sol et la choix des cépages ne donnent pas à la liqueur toutes ses qualités, sa délicatesse, son esprit, sa ferveur sou-daine; l'art y est pour beaucoup. Le vigneron s'occupe seulement de la culture, l'industriel achète la récolte et la met en oeuvre: aussi doit-il s'entourer de tout un monde de travailleurs; ses caves sont de véritables usines.'—*Élisée Reclus*.

An excursion may be made, passing (6 k.) the interesting XII. c. church of *Vinay*, to (9 k. S.W.) *Ablois*, picturesquely situated in the heart of the wine district.

[The line from Paris to Namur turns off N.E. by—

145 k. *Ay* (Hotel: *des Voyageurs*), famous for its vineyards. The church is XIII. c. and XVI. c.

149 k. *Avenay*, where nothing remains of an abbey founded by S. Berthe in 660; but a fountain is shown which the saint is said to have raised with a blow of her distaff. The church has a square romanesque chevet.

172 k. *Reims* (Buffet). See chap. vii.

180 k. *Wittry-lès-Reims*, with a XII. c. church. On r. is *Cauret*, with a beautiful gothic (XIII. c.) church. Further (r.) is *Lavannes*, where the XIII. c. church has a curious tower, bearing inscriptions relating to historic events of the XVII. c.

189 k. *Bazancourt*, whence there is a branch line to (8 k.) *Hen-*

trégiville, which has a good XIII. c. church, and (18 k.) *Bétheniville*, which has a XIII. c. church; (52 k.) *Challevange*, on the line from Rethel to Ménehould; and (62 k.) *Grandpré*, with the fine xv. c. church of S. Médard, containing the tombs of Claude de Joyeuse, and Philiberte de Saux-Tavanne, with their kneeling statues, to (76 k.) *Apremont*, known for its iron foundries.

211 k. *Rethel* (*Hotel : de France*), a dull little town, which had its origin in a priory belonging to the abbey of S. Rémi. On the highest point of the hill is the church of S. *Nicolas*, formed by the union of the parish church with that of the priory. The most ancient parts are XIII. c., the rest xv. c. and XVI. c., the heavy tower of 1650. The mutilated portal of 1510 has sculpture relating to the story of the patron saint, and the central pillar bears his statue. At the end of the r. aisle some steps descend to a small XIV. c. crypt, containing a S. *Sépulcre*. By the quaint font, formed of dolphins bearing a shell, Louis XIII. and Anne of Austria stood sponsors for Louis, son of Jacques de Métayer, one of their gentlemen. The *Halle* is 1636; the *Hôtel de Ville* of 1750. The *Maison de l'Arquebuse* (XVII. c.), so called because it was given by the last Duchesse de Rethel-Mazarin to the Société de l'Arquebuse, is now a theatre. N.W. of the town, on the r. hand of the Aisne, is the *Promenade des Îles*. The famous Jean Charlier (called Gerson), Chancellor of the University of Paris, was born at Gerson, near Rethel. 4 k. N.W. is the village of *Sorbon*, where Robert de Sorbon was born, who founded the Sorbonne in 1253, and Jacques Clément, the assassin of Henri III. At 7 k. S.E. is the fine XVII. c. *Château de Thugny*. At 15 k., on the way to Rozoy-sur-Serre, is the ruined abbey of *La Piscine*.

The interesting village of Attigny (see later) may be visited from Rethel.

220 k. *Amagne-Lucquy*. Hence there is a branch line to (67 k.) *Hirson* (see ch. v.) by (12 k.) *Novy-Chevrières*, where the fine church of the XVII. c. belonged to a Benedictine priory, founded 1097; (24 k.) *Wasigny*, 11 k. from which is *Signy-l'Abbaye*, with remains of a Cistercian abbey, founded 1172; and (54 k.) *Aubenton*, where the church is partly XI. c., and there are remains of ancient fortifications.

For the branch to (82 k.) S. Ménehould see later.

236 k. *Launois*, whence there is an omnibus to (11 k.) *Signy-l'Abbaye*, by *Dommery*, where the xv. c. church has a font of great antiquity, and *Thin-le-Moûtier*, where some ruins are supposed to have belonged to a fortress of Clovis.

258 k. *Mohon* has a late gothic church (of *S. Lié*), with a renaissance portal.

260 k. *Mézières-Charleville*. See chap. v.]

[A line leads S.E. to (89 k.) *Romilly*, on the line from Paris to *Troyes*, passing—

16 k. *Vertus*, the old capital of the Pagus Vertudensis, made a countship in 1361, and given as dowry to Isabelle of France on her marriage with Galeazzo Visconti. The xv. c. church, founded 1080 by Thibaut I., Comte de Champagne, contains old statues and tombs and a curious crypt. A gate remains from the old fortifications. *Bergères-les-Vertus* has a XII. c. church.

24 k. *Colligny*. The church has a magnificent xv. c. rétable.

34 k. *Fère-Champenoise*. The ill-restored church has a XIII. c. choir and tower.

54 k. *Sézanne* (Hotel: *de France*), an ancient town, said to occupy the site of the Gallo-Roman Bibe. The church of *S. Denis* is a handsome XVI. c. building. Pleasant public walks follow the line of the former fortifications.

73 k. *Anglure*, one of the first baronies of Champagne. The first baron, Jean I., went with S. Louis to the crusades, and was taken prisoner, but sent home to collect his ransom. Being unable to obtain the sum demanded, he returned to reconstitute himself a prisoner, but the Sultan was so charmed with his loyalty that he gave him his liberty at once, only exacting as a condition that he and his descendants should always add the name of Saladin to that of Anglure. The church is XIV. c.

78 k. *S. Just*, was a powerful barony of the middle ages. The church is XIV. c. A little S. is the farm of *Macheret*, once an abbey.]

148 k. *Oiry-Mareuil*. 2 k. N. *Mareuil-sur-Ay* has a XII. c. church, and a modern château of the Duc de Montebello.

155 k. *Athis* has a romanesque belfry of XIII. c. and château of XVII. c.

159 k. *Jâlons*. The church (xii. c., xiii. c., and xv. c.) has a fine romanesque tower and a curious *Crypte de S. Éphrem*, dating from vii. c.

163 k. *Matouges*. The church has a romanesque nave and tower, xvi. c. choir and transept.

173 k. *Châlons-sur-Marne* (Buffet. Hotels : *de la Haute Mère de Dieu*—very good ; *du Renard* ; *de la Cloche*). The capital of the Department of the Marne was an important town when S. Memmie preached Christianity here in iii. c. From the reign of Lothaire it was recognised as an independent countship, and was only reunited to the French crown by King Jean in 1360. It is worth while to sleep at Châlons to make the interesting excursion to *Notre Dame de l'Épine* (p. 379); but if a traveller visits the town between two trains, he should turn l. from the station. Crossing the canal, he will follow the Rue du Marne, which leads to the Hôtel de Ville. On r. he passes the Place S. Étienne, containing the *Cathedral*, which is chiefly xiii. c. The principal portal and façade were added xvii. c. The interior is very lofty and graceful, and in the side aisles of the choir are a number of fine incised xiv. c. gravestones. The incongruous high-altar was from designs of Mansart (1686). In the treasury are curious reliquaries.

To r. of the cathedral are the Porte du Jard and the *Promenade du Jard*, where we may see a remnant of the *Château-du-Marché* upon some arches, beneath which flows the Canal de Nau. Re-entering the town on the E. by the Porte d'Ormesson, the Cours d'Ormesson leads to the Préfecture, opposite which is the portal of the old conventional church of *Vinetz*. Following (r.) the Boulevard Vaubécourt and Boulevard S. Croix, we reach, near the Porte S. Jean, the

Church of S. Jean, which has a romanesque nave, the rest of the building XIII. c. and XIV. c., except la Chapelle des Arbalétriers (XV. c.) and the tower (XVI. c.). A picture of St. Sebastian is by *Philippe de Champaigne*. Outside the Porte S. Jean is the modern *Church of S. Memmie*, with a modern tomb of the saint, enclosing an XI. c. gravestone.

The Rue Haute-S.-Jean and its continuations lead to the *Church of S. Loup*, of 1420, which contains a good picture by *Jouvenet*. Hence the Rue de l'Arquebusé and Rue S. Jacques lead to the noble restored *Church of Notre Dame*, one of the finest churches in Champagne, rebuilt (on the site of a v. c. church of S. Alpin) 1158—1322, and alike beautiful in its outline and its harmonious yellow-grey colouring. It is flanked by four romanesque and gothic towers. Those at the W. front have steeples, one of XIV. c., the other modern. The choir, transept, ambulatory, and chapels are XII. c., the nave and aisles XIII. c., but the windows XIV. c. A triforium surrounds the whole building, with a shallow second triforium beneath the clerestory windows. There are nine windows of XVI. c. stained glass.

A street facing Notre Dame leads to the Place de l'*Hôtel de Ville* (1771), near which (r.), at the entrance of the Rue d'Orfeuil, is the entrance to the *Musée* (unimportant) and the *Bibliothèque*, in the old Bureau de Finances of XVII. c. On the E. of the Place de l'Hôtel de Ville is the *Church of S. Alpin*, rebuilt 1136, and preserving a nave and principal portal of that date. The r. aisle has windows *en grisailles* of XVI. c. : those behind the high altar are fine specimens of XIV. c.

The Grand Dauphin, son of Louis XIV., was married to Marie Anne de Bavière in the episcopal chapel of Châlons.

'On arriva à Châlons, où l'on mena madame la dauphine dans sa chambre ; elle voulut se confesser, on l'alloit marier ; on fut fort embarrassé, il n'y avoit personne qui sût l'allemand, et elle ne savoit pas se confesser en français. On trouva heureusement un chanoine de Liége, qui étoit venu voir le Cardinal de Bouillon, qui pour lors songeoit à être prince de Liége. On alla ensuite à la chapelle de M. de Châlons, où on les maria. Le roi, la reine et toutes les princesses allèrent la coucher après souper ; la reine lui donna la chemise. Le lendemain, on alla à sa chambre, et on la mena à la messe à la cathédrale, où on fit la cérémonie du poêle, qui ne se fait pas à la messe.'—*Mémoires de Mlle. de Montpensier*.

13 k. S.E. is the XIII. c. church of *Marson*, with a piscina of 1550.

8 k. E. of Châlons (carriage 8 fr.), across open corn-lands, is the magnificent flamboyant *Church of Notre Dame de l'Épine* built at the end of the xv. c. in honour of an image of the Virgin and Child, which was disclosed in a luminous vision on the eve of the Annunciation, 1419, to two shepherds of the village of S. Marie, which occupied the site at that time. The W. front of the church is of wonderful richness. Of the three splendid portals, that in the centre is enclosed in a vast arch, with an immense crucifix in the tympanum ; above are a rose-window and three small gables. Of the two towers, that on the N. is surmounted by a stone spire bearing a crown adorned with fleurs-de-lis, recalling the donation to the church of 1200 gold crowns by Louis XI., and forming, for its size, as graceful an object as can well be designed.¹ The twelve flying buttresses which support the exterior of the church are enriched by remarkably quaint gargoyles. A rich open balustrade surrounds the upper part of the building.

The interior consists of a nave and aisles, transept, and choir, with seven chapels opening from its ambulatory. A roodloft of exquisite grace stands at the entrance of the choir, having an altar on either side. Above that on the r. is the miraculous image, nearly hidden by jewels and ornaments. In the N. transept is a well, to whose waters marvellous powers are attributed. The delicately sculptured *Trésor*, in the ambulatory near it,

¹ See Fergusson.

formerly contained the most precious offerings to the church. To the r. of the Lady Chapel is a S. Sépulcre. The choir is surrounded by a rich stone clôture.

Margaret of Scotland (daughter of James I.), first wife of the Dauphin, afterwards Louis XI., died here of a sudden chill after



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a pilgrimage she made to the shrine in great August heat, coming on foot from the Château de Sarry. Her last words were, 'Fi de la vie, qu'on ne m'en parle plus,' so disgusted was she with the false accusations which had been brought against her, though no one believed them.

On the highroad from Notre Dame to S. Ménehould is (10 k. from Châlons) *Courtisols*, where the church of S. Martin has

richly sculptured capitals, and that of S. Memmie a romanesque tower.

[For the line from Châlons to Reims, see ch. vii.]

[The line from Châlons to Metz passes—

196 k. (from Paris) *Cuperly*. The church has a XII. c. apse and curious sculptured capitals in its choir. The tower is XIII. c. 3½ k. E. (12 k. from Châlons) is the Roman camp known as *Le Camp d'Attila*, designated in old deeds as Viels Chaalons. There, in the *champs catalauniens*, the power of the Huns was broken. Further N. is the vast modern camp, called the *Camp of Châlons*, covering 12,000 hectares.

206 k. *Suippes*. The Suippe rises¹ (l.) in front of the (XIII. c. and XIV. c.) church of *Somme-Suippes* (somme meaning source).

225 k. *Valmy*, where Dumouriez and Kellermann gained a victory over the Prussians, Sept. 20, 1792.

'Il était midi. Le brouillard épais qui, jusqu'à ce moment, avait enveloppé les deux armées s'était dissipé : elles s'apercevaient distinctement, et nos jeunes soldats voyaient les Prussiens s'avancer en trois colonnes, avec l'apparence de troupes vieilles et aguerries. C'était la première fois qu'ils se trouvaient sur le champ de bataille et qu'ils allaient croiser la baïonnette. Ils ne connaissaient ni eux ni l'ennemi. Kellermann entre dans les retranchements, dispose ses troupes par colonnes d'un bataillon de front, et leur ordonne, lorsque les Prussiens seront à une certaine distance, de ne pas les attendre et de courir au-devant d'eux à la baïonnette. Puis il s'écria : *Vive la nation !* On pouvait dans cet instant être brave ou lâche. Le cri de *Vive la nation !* ne fait que des braves, et nos jeunes soldats, entraînés, marchent en répétant le cri de *Vive la nation !* A cette vue, Brunswick hésite, arrête ses colonnes, et finit par ordonner la retraite.'—*Thiers*.

3 k. N.W., at *Hans*, are some remains of the château of the Comtes de Dampierre. The church is XII. c. to XV. c. : the square chapels of XIII. c. have curious sculpture.

235 k. *S. Méneould* (Hotel: *S. Nicolas*), an ancient town above the meeting of the *Auve* and *Aisne*. The church, rebuilt 1280—1350, is entered by a portal in the l. transept, near which

is a xv. c. tomb. The interior has a nave of five aisles, choir, transept, and many xiv. c. and xv. c. chapels. In the transept, under a gothic arcade, is a sculpture of the Death of the Virgin. The chapel, r. of choir, which belonged to the corporation of vine-dressers, has a curious capital of an oak covered with acorns, towards which a peasant is guiding three pigs. The Rue du Cimetière and Rue Basse-du-Château lead from the church to the remains of the *Château*.

[For the line from S. Ménehould to Rethel see p. 375.]

Leaving S. Ménehould the line to Metz enters the forest of *Argonne*.

248 k. *Clermont-en-Argonne*, with a xv. c. church.

254 k. *Aubreville*. This is the nearest station to (11 k.) *Varennes-en-Argonne* (Hotel: *du Grand Monarque*), a small town famous for the capture of Louis XVI. and his family in 1791. All the details of the thrilling story of "the Flight to Varennes" are now well known.

The royal family—Louis XVI., Marie Antoinette, Mme. Élisabeth, Mme. Royale, and the Dauphin, with Mme. de Tourzel, governess of children of France—having met in the courtyard of the Tuileries on the night of June 20-21, had been driven by Count Axen Fersen, who commanded the royal Swedish regiment, to a point outside the Barrière S. Martin. Here a large plain travelling-carriage, drawn by four strong Norman horses, was in waiting for them, and to it they were transferred. At Claye they were joined by a post chaise containing two waiting maids. The horses did their work well, the royal party were amply supplied with provisions, and at 5 p.m., on the evening of the 21st, they reached Châlons in safety. Up to that time all were in good spirits, the success of the enterprise seemed certain, and at Pont-Sommesvesle, a lonely posthouse fourteen miles beyond Châlons, their first military escort was to meet them. But, owing to some blunder, the Duc de Choiseul, who was in command of it, had expected the royal party to arrive at 2.30 instead of 6.30, and, fearing that the scheme had collapsed, lost his head, and had already retreated with his hussars to Orbeval. Thus, at 8 p.m., the travellers reached S. Ménehould unprotected, and the arrival

of a large luxurious travelling carriage in that quiet place excited considerable attention. As fresh horses were being harnessed in front of the inn, the postmaster, J. B. Drouet, recognised the king from his likeness to the portrait on an assignat which he had just received in payment for the relays, and called out ‘Voici le roi et sa famille.’ The news spread rapidly, and Drouet and Guillaume—one of their officials—were at once despatched by the municipality to follow and expose the fugitives. The royal family reached Clermont at 9.30, and there again M. de Damas, in command of the escort in waiting, had given them up and allowed his men to go to bed. Still, the king might have escaped, if the courier had not called out loudly ‘Route de Varennes’ to the postillons, which enabled Drouet and Guillaume to follow him, though the few soldiers hurriedly despatched by Damas for his protection, took the wrong road. At 11 p.m. the travellers reached Varennes (150 miles from Paris),¹ and stopped at the entrance to the town, where relays of horses were expected. None were ready, and whilst they were being searched for, Drouet and Guillaume had ridden past the carriages and given the alarm at the tavern of Le Bras d’Or in the town. Its landlord at once recruited several young men who happened to be in his parlour, and roused M. Sauce, procureur of the commune, whilst Drouet barricaded the approach to the bridge over the Aisne at the further end of the long hilly street with a waggon full of furniture. Meantime, the queen spent half an hour in the house of a M. de Préfontaine, in the Place du Château, and, when she returned, was met with the news that fresh horses could not be found, and that the postillons refused to allow the last relays to proceed any further. When she had entered the carriage, the body guards, by threatening the postillons with their hunting-knives, forced them to move on. But as the carriages passed under the arch, which at that time crossed the main street between the Hôtel de Ville and the now-destroyed church of S. Gengoult, the passport of the travellers was demanded, and as it did not bear the countersign of the President of the National Assembly, Sauce insisted upon detaining them.

¹The account of Carlyle, incorrect in many points, is especially so as to distances and the slowness of the royal party in accomplishing them.

'Sauce offered the hospitality of his house. It was only a few steps distant on the left-hand side of the sloping street. It has since been altered, and local tradition states that it has been moved back in order to make the street wider, but its main features still remain unchanged. On the ground floor there was a grocer's shop, with a strong smell of tallow, which the queen could not endure. The upper story is reached by a narrow corkscrew staircase, which has, apparently, remained unchanged till the present day. On the upper floor are two rooms, one looking into the street, the other into a small courtyard. In the back room, about fifteen feet by twenty, was collected the majesty of France. The king seated himself in an arm-chair in the middle of the room, the queen asked for some hot water, wine, and clean sheets, probably all for the children. The dauphin and his sister were placed upon a bed and were soon asleep, the faithful Mme. de Tourzel seated by their side. The body-guards sat on a bench under the window. It is incredible that the king should not have been rescued at this moment. Sixty hussars were in their barracks at a short distance from the bridge, with their horses harnessed, ready to start at any moment.'¹

Very soon Choiseul and his forty hussars reached Varennes from one direction and Damas and his dragoons from another, and the former drew up his men opposite the house of Sauce. Even then, the slightest firmness on the part of either the men or their commander would have saved the fugitives, but delay upon delay ensued. The populace were allowed, without interference, to gather in masses round the house, and, before 5 a.m., five thousand men from the neighbouring villages were permitted to join them. Barricades were erected and strengthened at each exit of the town, and when at length an attempt was made to disperse the crowd which had collected round the empty royal carriage, the hussars began to fraternise with the people. At 6 a.m. two messengers—Baillon and de Romeuf—sent to follow the king, forced their way, covered with dust and perspiration, into his presence, and handed to the queen the Decree of the National Assembly ordering his return to Paris.

'After this, the only chance for the king was to gain time for

¹ *Quarterly Review*, 1886, No. 163.

Bouillé to arrive (with a troop from Stenay). He asked to speak with the deputies alone. Romeuf was willing to grant this request, but Baillon refused. The people below called out, "Let us compel him to go by force, we will drag him into the carriage by his feet." The king supplicated for a moment's delay; "Could they not wait till eleven o'clock?" A hasty breakfast was served for the royal family. The two children were still asleep, and the king went to sleep also. As a last resource, one of the waiting-maids (Mme. de Neuville) declared herself to be seized with a violent attack of illness. The king refused to desert her, and a doctor was sent for. All these stratagems could not procure more than an hour's delay; the shouts of the impatient mob surged up from the street. The king went once more to the window to quiet them, and then begged to be left alone for a few minutes with his family. The carriages had been harnessed, and brought up to Sauce's door. The royal family slowly and sadly descended the winding staircase. The king walked first and was followed by Mme. de Tourzel and the two children. Choiseul gave his arm to the queen, Damas to Mme. Élisabeth. The body-guards were placed on the box-seat in front, guarded by two grenadiers, with bayonets fixed to their muskets. When the royal family had entered the carriage, Choiseul, who had been the chief cause of their calamity, closed the door. He tells us that he then experienced an inexpressible pang of anguish, that he felt as if he was surrendering Charles I. to the tender mercies of the Scotch.—*Quarterly Review*.

In descending the village street, we find first the *Place du Château* (marking the site of a destroyed castle), where the queen, on first reaching Varennes, entered the house of M. de Préfontaine. A little further is the *Hôtel de Ville*, then on the right hand side, close to the bell tower (of the former church of S. Gengoult), is a house which was once the *Tavern of the Bras d'Or*. On the opposite side of the street, a little lower down, is the *House of M. Sauce*, in which the royal family were captured. At the bottom of the street a narrow bridge crosses the river, and beyond it, facing a church, is the *Hôtel du Grand Monarque*, where the relays expected at the other end of the town were waiting for the king.

280 k, *Verdun-sur-Meuse* (see ch. v.).

302 k. *Étain*, with an admirable church of XIII. c.—XV. c., containing a group by Ligier Richier (*Notre Dame de Pitié*).

335 k. Amanvillers, the German custom-house.

350 k. Metz.]

175 k. *Coolus*, with church of XV. c., and XVI. c. and château of XVIII. c.

[Here a line branches off to (94 k.) Troyes (ch. ix.) by—

20 k. (From Châlons) *Bussy*, which has a good romanesque church, with XVI. c. windows.

57 k. *Arcis-sur-Aube*, the scene of a terrible battle between the Allies and Napoléon I., in which the emperor had his horse shot under him. The XV. c. church has a beautiful sculptured portal and XVI. c. glass. The château, where Brunehaut took refuge in 599, was rebuilt in the XVIII. c.

79 k. *Luyères*. The church of XV. c. and XVI. c. has a jubé.

86 k. *Créney*, with a good XVI. c. church.

89 k. *Pont S. Marie-Lavaud*. The beautiful XVI. c. church of Pont S. Marie has a fine XVI. c. rétable. At $3\frac{1}{2}$ k. the church of *S. Maure* contains an old stone coffin said to be that of the saint, a XVI. c. rétable, and a *banc-seigneurial* of the same date.]

A number of village churches of XIII. c. are passed before reaching—

188 k. *Vitry-la-Ville*, where the church is XV. c., the château of 1735, with gardens laid out by Le Nôtre.

205 k. *Vitry-le-François* (Hotel : *de la Cloche*), a town built on a regular plan of the Bolognese architect Hieronimo Marino, in 1545, by François I., with rectangular streets, surrounded by moats and walls, pierced by four gates. The ancient Vitry (now Vitry-en-Perthois, 4 k. N.E.) was a countship, only united to the French crown in 1224. The *Church of Notre Dame* is one of the first important buildings in France, erected in the new style of XVII. c. In the r. aisle is the gravestone of Jean de Mutigny, governor of

the town, 1590. In a little square r. of the church is a statue by Marochetti of Royer-Collard, a native of Vitry. The *Hôtel de Ville* occupies a XVII. c. convent of Récollets, and contains a *Musée* and *Bibliothèque*.

4 k. N.E. is *Vitry-en-Pertois*, with remains of a Roman entrenchment known as *Le Camp de Louvières*. The beautiful flamboyant church was mutilated in 1541. The *Croix de l'Abbaye* is XVI. c. Only stables remain of the abbey of *S. Jacques*. There are ruins of the chapel of the priory of *S. Geneviève*.

11 k. N. is the fine church of *S. Amand*, with portal of XI. c. nave and aisles XII. c. and XIII. c., choir and sanctuary XV. c.

[A line connects Vitry-le-François with (79 k.) Troyes, passing (25 k.) *Chavanges*. The church (of XV. c. and XVI. c.) has beautiful XVI. c. glass.]

69 k. *Thennelières*, where the church contains the XVI. c. tomb of Louise de Coligny.]

218 k. *Blesmes-Haussignémont*.

[For the line from hence to Chaumont see ch. vii.]

236 k. *Sermaize*, near which are the mineral springs and hotel of the *Source des Sarrazins*. An excursion (10 k. S.) may be made to the ruined abbey of *Trois-Fontaines*, founded 1114, with an entrance of the time of Louis XV
6 k. S. is the fine gothic church of *Cheminon*.

239 k. *Revigny-aux-Vaches*, with branch lines to (34 k.) *Triaucourt*, and (27 k.) *Haironville*.

[A line leads S.W. to (28 k.) *S. Dizier*. See ch. vii.]

[A line turns N.W. to (149 k.) *Mézières*, by—

36 k. S. *Ménehould* (see p. 381).

43 k. *La Neuville-au-Pont*, on the Aisne, which has a fine

church of XIV. c., XV. c., and XVI. c., with an octagonal tower. A beautiful pendant in the l. aisle deserves attention. At the top of a hill, called *La Côté aux Vignes*, are the oratory chapel and fountain of S. Ménehould.

54 k. *Ville-sur-Tourbe*, has the remains of a castle of the family of Joyeuse.

58 k. *Cernay-en-Dormois*, has a XIII. c. church, with a spire and a renaissance portal: it contains the gravestone (1593) of Nicolas Boucher, Bishop and Count of Verdun. Several capitals and pendants of XIV. c. and XV. c. deserve notice.

68 k. *Challerange*, with a ruined castle. Hence there is a branch to (24 k.) *Apremont*, passing (10 k.) *Grandpré* (see p. 375).

71 k. *Monthois*, has a fortified church of the XVI. c.

74 k. *S. Morel*. The XV. c. church has fine wood carving.

78 k. *Savigny*, has a XVI. c. church with interesting sepulchral stones of XIV. c., XV. c., and XVI. c.

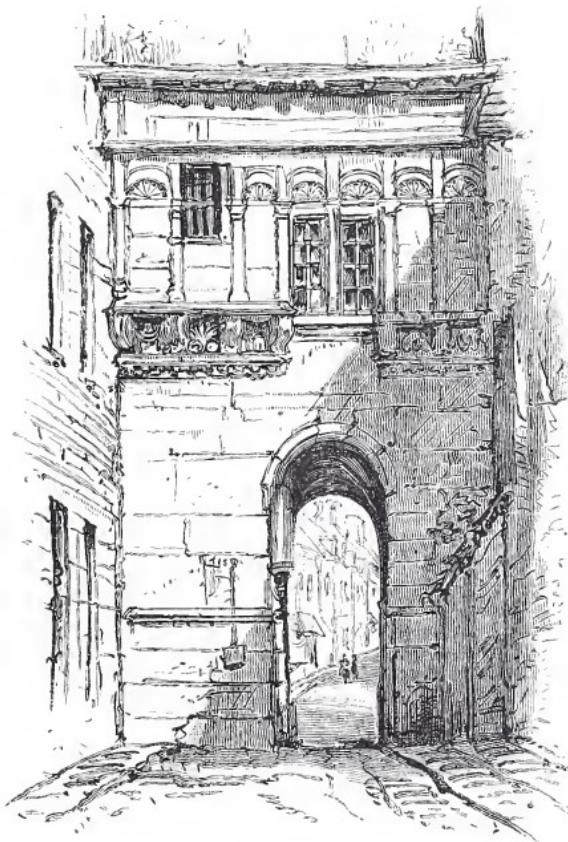
82 k. *Vouziers* (Hotel: *des Voyageurs*). The church, of XV. c. and XVI. c., has a triple renaissance portal of the time of François I. The interior has tapestries representing the Visitation.

[A road runs E. from Vouziers to (59 k.) Stenay on the line from Mézières to Verdun, passing (22 k.) *Buzancy*, which contains a curious monument known as *Le Mahomet*. To the W. of the town is the *Château de la Cour*, replacing a house inhabited by S. Rémi. At its entrance are two huge lions given by Louis XV. to his father-in-law, King Stanislas.]

99 k. *Attigny*, once a very important place, where Clovis II. built a palace in 647, which was a frequent residence of the Carlovingian kings. Edicts of Carloman (769) are dated 'Attiniaco palatio publico.' Pépin convoked an assembly of his nobles here. Witikind, the Saxon chieftain, received baptism here, in the presence of Charlemagne, in 786, to propitiate his conqueror. Louis le Débonnaire (822) performed public penance here for having put out the eyes and so caused the death of his nephew Bernard. Attigny was the scene of several later councils, but its prosperity paled in the middle ages, and it was almost destroyed in the XIV. c. Beneath the Hôtel de Ville is the picturesque porch called the *Dôme*, altered in renaissance times, but still interesting as a remnant of the ancient royal palace.

Passing through this we reach the church, XIII. c., with a romanesque tower, but a classic front. Some of the windows are admirable. The old building, called *La Mosquée*, is used as a school.

106 k. *Amagne*, on the line from Paris to Namur.



PALACE OF ATTIGNY.

254 k. *Bar-le-Duc* (Hotels: *du Cygne*; *de Metz*), the capital of the Department of the Meuse. Having possessed a château from the v. c. the town became the residence of the sovereign rulers of Bar, which was founded as a countship in 964, became a duchy in 1354, and was re-united to

the crown in 1766. Bar-le-Duc is exceedingly picturesque ; the Ville Haute, with its old houses, recalling the old town of Edinburgh. Turning r. from the station, by the Rue de Chenevières, we may just visit the xv. c. *Church of Notre Dame*. Admiring the bridge over the Ornain, with its picturesque chapel, steep streets lead up into the Haute

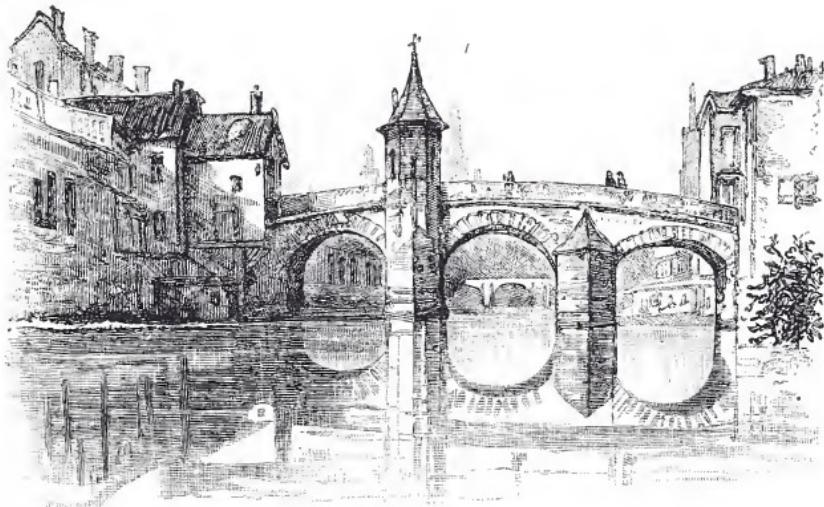


BAR-LE-DUC.

Ville, where an old gateway remains of the *Château of the Ducs de Bar* (burnt in 1649), and the *Church of S. Pierre* or *S. Étienne* (xiv. c.—xv. c.) Here, in the r. transept, is a marvellous half-skeleton statue by Ligier Richier, from the tomb of René de Châlons, Prince of Orange, killed at the siege of S. Dizier, in 1544. The statue is that of his wife, Louise de Lorraine, sister of Duke François I., who himself ordered the great sculptor to represent her thus. The

Musée, in the Place S. Pierre, occupies a mansion of 1520 where Marie Antoinette slept on her way to marry the Dauphin. The Ville Haute, especially the *Rue des Ducs de Bar*, is full of houses of the Renaissance. In descending one may visit the xiv. c. *Church of S. Antoine*.

[A road leads N.E. from Bar-le-Duc to (58 k.) Verdun, by—
21 k. *Erize-la-Grande*. 5 k. W. is the beautiful xv. c. church



BRIDGE OF BAR-LE-DUC.

of *Rembercourt-aux-Pois*, with a renaissance portal, and stalls of the time of Henri IV.]

[A line leads S.E. from Bar-le-Duc to Neufchâteau, by—
16 k. *Ligny-en-Barrois*. The town has remains of its fortifications. In the church is the tomb of the Maréchal de Luxembourg. After passing Menaucourt, the line leaves to l. *Nain-aux-Forges*, occupying the site of the Roman city of Nasium.

59 k. *Grand-Avranville*. 4 k. r. is *Grand*, occupying a Gallo-Roman site, where the Emperor Julian resided some time, and

where he martyred S. Elophe, S. Eucaire, and S. Libaire, for refusing to sacrifice to Apollo. The remains of an *amphitheatre* have been found. The church has a great square fortified tower. 1 k. N.E. is the romanesque chapel of S. Libaire.

74 k. *Frébécourt*. The great *Château de Bourlémont*, founded in XIII. c., but modernised, rises above the Meuse.

80 k. *Neufchâteau* (Hotel : *de la Providence*), a dreary little town where the kings of France had a residence in the IX. c. The large church of S. *Christophe* is XI. c. and XV. c. The baptistery has admirable vaulting. The church of S. *Nicolas*, consecrated 1097, has a romanesque portal and slated spire. In the Place Jeanne Darc is a statue of the heroine.

4 k. S.E. of Neufchâteau is the church of *Rollainville*, which dates from the XI. c., with an interesting square tower of two stories between the nave and choir. On the basement of the apse is inscribed 'Robertus ex hoc opere fuit magister.' The church is supposed to have been once the chapel of a destroyed château.]

289 k. *Lérouville*, at the junction with the line from Verdun and Sedan. See chap. v.

295 k. *Commercy* (Hotel : *de Paris*), famous for its cakes called *Madeleines*, which are sold at the station. The handsome château is a rebuilding by the Benedictine architect Léopold Durand, in the XVII. c., and was the residence of Stanislas, Duc de Lorraine. It is now a barrack.

[A line leads S.W. from Commercy to (164 k.) Troyes (ch. ix.), by (86 k.) Vassy and (123 k.) Brienne (ch. viii.). The country is uninteresting.]

308 k. *Pagny-sur-Meuse*.

[A line leads S.E. to (47 k.) Neufchâteau, by—

14 k. *Vaucouleurs*, which equipped Jeanne Darc for her campaign, and whence she set forth, with the aid and approval of Baudricourt, governor of the town. By the valley of the infant Meuse, which is alive with memories of Jeanne, we reach—

35 k. *Domremy-Maxey-sur-Meuse* (no carriage obtainable). From the station, beyond flat marshy meadows, watered by the Meuse, here a little winding stream, under a low range of hills, tufted with wood, we see two villages: the larger is Gréoulx, the smaller Domremy, $2\frac{1}{2}$ k. distant.

Turning l. from the station, then l. over a bridge, and l. again through the street of *Gréoulx*, we reach *Domremy*, a mère hamlet, little altered probably since the time of Jeanne. A cluster of low white houses lines the road, each with its own dunghill in front, in the shade of which the mistress sits and knits, whilst watching her pigs and chickens, feeding in the high-



DOMREMY. DISTANT VIEW.

way. The wide street, if it can be so called, ends at the church, which has a xv. c. tower. Inside, it is handsome, and its broad, low, vaulted aisles are hung, with very pretty effect, with wreaths and banners sent in honour of Jeanne. In the r. transept is the incised xv. c. monument, with figures, of Jacob and Didier Tierselin, the sons of her god-mother, who appeared as witness in her behalf at her trial. Since—at least at Domremy—Jeanne is honoured as a saint, there are pictures of her mission, etc., and, over the altar of S. Michael, figures representing the appearance of the archangel to her. Outside the church door is a kneeling statue of Jeanne, and, in the little bosquet opposite, a worthless monument of 1820.

‘Dans la nuit de l’Épiphanie (6 janvier 1412), on raconte

que, "tous les habitants de Domremi, saisi d'un inconcevable transport de joie, se mirent à courir ça et là en se demandant l'un à l'autre, quelle chose étoit donc advenue . . . Les coqs, ainsi que hérauts de cette allégresse inconnue, éclatèrent en tels chants que jamais semblables n'avoient été ouïs." Une enfant était née de Jacques Darc et d'Isabeau Romée, pauvres et honnêtes laboureurs d'origine servile, établis à Domremi, mais natifs de deux autres villages de Champagne. La mère avait, dit-on, rêvé récemment qu'elle accouchait de la foudre.

' L'enfant fut appelée Jeanne. Autour de ses jeunes années se renouvelèrent les légendes qui poétisent le souvenir des saints celtiques, de saint Columban, de saint Gall, de saint Brandaines, et qui, émanées d'une inspiration plus ancienne que le christianisme, nous montrent leurs pieux héros dans une communion mystique avec tous les êtres de la nature. "Quand elle gardoit les brebis de ses parents, le loup jamais ne mangea ouaille de son troupeau . . . Quand elle étoit bien petite . . . les oiseaux des bois et des champs, quand les appeloit, venoient manger son pain dans son giron, comme privés. Les deux grands courants du sentiment celtique et du sentiment chrétien, qui s'étaient unis pour engraver la poésie chevaleresque, se mêlant de nouveau pour former cette âme prédestinée. La jeune *pastoure* tantôt rêve au pied de "l'arbre de mai," ou sous les chênes, d'entre lesquels on voit de loin fuir la Meuse à travers les prairies; elle écoute les rumeurs confuses de l'air et de la feuillée; elle plonge ses yeux, durant de longues heures, dans les profondeurs du ciel étoilé. Tantôt elle s'oublie au fond de la petite église, en extase devant les saintes images qui resplendissent sur les vitraux. Elle prie les saints du paradis pour la France, dont les malheurs ont déjà frappé vaguement son oreille et son coeur. Quant aux fées, elle ne les a jamais vues mener au clair de lune les cercles de leur danse autour du *beau mai*; mais sa marraine les a rencontrées jadis, et Jeanne croit apercevoir parfois des formes incertaines dans les vapeurs du crépuscule; les voix gémissent le soir entre les rameaux des chênes; les fées ne dansent plus; elles pleurent; c'est la plainte de la vieille Gaule qui expire !

' La sérieuse enfant, réservée, un peu sauvage, rarement mêlée aux jeux de ses compagnes, fort aimée d'elles toutefois "pour sa

grande bonté," et ardemment secourable à toute infortune, offrait déjà ce mélange de méditation solitaire et de puissante activité qui caractérise les êtres promis aux grandes missions. Elle se cherchait elle-même: les faits du dehors éclairèrent et fixèrent sa sublime inquiétude. . . . Elle écoutait, le sein palpitant, les yeux en pleurs, les lamentables récits qu'on faisait à la veillée sur les calamités du beau royaume de France, "du royaume de Jésus." Elle voyait les campagnes en feu, les cités croulantes, les armées françaises jonchant de leurs morts les



VILLAGE STREET, DOMREMY.

plaines; elle voyait errant, proscrit, ce jeune roi qu'elle paraît de vertus imaginaires, et qui personnifiait à ses yeux la France. Elle implorait ardemment le Seigneur et ces anges, ces saints qu'on lui avait appris à considérer comme les intermédiaires entre l'homme et Dieu. Cher sentiment exclusif, unique, la pitié et l'amour de la patrie, envahissait peu à peu tout entière cette âme passionnée et profonde.

'L'autel était prêt; le feu du ciel descendit un jour d'été, c'était en 1425, Jeanne était dans sa quatorzième année; elle courait dans la prairie avec ses compagnes, soulevée comme par une force invisible, elle prenait tant d'avance sur ses jeunes

amies que celles-ci, frappées de surprise, croyaient la voir voler et non courir. "Ravie et comme hors de sens," elle s'arrête pour reprendre haleine. En ce moment, il lui semble ouïr une voix qui la rappelle au logis, près de sa mère. Elle retourne ; elle se trouve seule dans le petit jardin paternel. Tout à coup une voix "moult douce et belle," l'appelle par son nom : "Jehanne la Pucelle, fille de Dieu, sois bonne et sage, fréquente l'église, mets ta confiance au Seigneur, Jehanne, il faut que tu ailles en France." Elle ne voit personne, mais une grande clarté brille à la droite de l'église. L'enfant reste saisie d'une première révélation de sa destinée ; elle sent vaguement qu'elle ne doit pas porter les douces chaînes des affections privées ; elle renonce à être épouse et mère, et vole sa virginité au Seigneur. Bientôt la voix se fait entendre de nouveau, et Jeanne entrevoit, dans un nimbe lumineux, une figure ailée, au majestueux visage, qu'environne un tourbillon d'esprits. "Je suis l'archange Michel," dit l'apparition ; "je te viens commander, de la part du Seigneur, que tu ailles en France, que tu ailles au secours du dauphin, afin que par toi il recouvre son royaume."

'La jeune enfant, se trouvant ainsi pour la première fois face à face avec l'audacieuse idée qui fermentait dans son sein, eut peur et fondit en larmes ; mais la vision ne tarda pas à reparaitre plus brillante. Le chef des armées célestes amenait avec lui deux gracieux fantômes, "couronnés de belles couronnes moult riches et précieuses ;" c'étaient deux des bienheureuses les plus célèbres de la légende, sainte Cathérine et sainte Marguerite. Michel avait prévenu Jeanne que ces deux saintes avaient été choisies pour être ses guides et ses conseillères. Les apparitions dès lors se multiplièrent, et la vie de Jeanne ne cessa plus d'être partagée entre le monde réel et le monde idéal que lui ouvrait l'extase. La frayeur que lui avaient inspirée ses premières visions s'était changée en joie et en amour ; elle attendait impatiemment ses "frères de paradis ;" elle pleurait quand ils la quittaient pour retourner au ciel, et "eût voulu qu'ils l'emportassent avec eux." Elle s'était prise d'une vive tendresse pour ces êtres fantastiques, forme idéale de ses pensées, nuées transparentes qui voilaient à ses yeux le divin soleil d'où l'inspiration rayonnait sur elle. Et toujours les esprits lui parlaient de

sa mission, "de la grande pitié qui étoit au royaume de France," des maux qu'elle seule devait finir ; ils l'exhortaient d'aller trouver le dauphin Charles, et de le mener sacrer à Reims. Jeanne se débattait contre elle-même ; elle "repondait qu'elle étoit une pauvre femme, qui ne sauroit ni chevaucher, ni mener la guerre." Mais les esprits répétaient opiniâtrement : "Va en France ! Va en France !"

'Trois ans s'étaient écoulés depuis les premières révélations de Jeanne, et les *voix* devenaient toujours plus pressantes ; elle les entendait dans le son des cloches, tant aimé de sa rêveuse enfance ; elle les entendait dans les murmures des bois ; elle les entendait à la fontaine des fées comme à l'église. *Les voix* se faisaient *ouïr* jusqu'à deux ou trois fois par semaine, et Jeanne était consumée d'un feu intérieur, d'une fièvre héroïque qui ne lui laissait plus de repos ; bien que personne, ni parents, ni prêtre, n'eût le secret des mystères qui se passaient en elle, il lui échappait parfois des paroles étranges qui étonnaient et alarmaient ses père et mère. Un jour, c'était la veille de Saint-Jean (23 juin 1428), elle dit à un laboureur du voisinage "qu'il y avoit, entre Coussei et Vaucouleurs, une fille qui avant un an feroit sacrer le roi de France." Son père rêva qu'elle s'en "alloit avec des gens d'armes ;" il eût mieux aimé "la noyer" de sa propre main que de voir "telle chose advenir." Ses parents la surveillèrent de plus près, ne l'envoyèrent plus aux champs garder les troupeaux, et l'occupèrent au logis à filer et à coudre. Ils tâchèrent de la marier. Un jeune homme qui aimait Jeanne prétendait avoir d'elle une promesse de mariage, et la cita devant l'officialité de Toul, avec la connivence de ses parents, pour l'obliger à remplir cette prétendue promesse : on espérait que Jeanne n'oserait comparaître devant les juges ecclésiastiques. Elle comparut ; elle jura qu'elle n'avait rien promis et gagna son procès. Une catastrophe qui frappa son hameau vint, sur ces entrefaites, la confirmer dans ses desseins : en 1428, le pays fut envahi par une compagnie bourguignonne ; les habitants de Domremi eurent le temps de s'enfuir avec leurs troupeaux et de gagner la ville lorraine de Neufchastel (Neufchâteau), qui ne leur refusa point un asile. Neufchâtel, qui relevait du royaume et non de l'Empire, penchait pour la cause française. Quand l'ennemi fut parti et que les gens de Domremi retournèrent chez

eux, Jeanne ne retrouva que ruines et que désolation dans tous les lieux qu'elle avait aimés : son village avait été saccagé, son église livrée aux flammes. N'était-ce pas le ciel qui châtiait ainsi ses retards ?

'Jeanne n'hésita plus. Longtemps avant que la nouvelle du siège d'Orléans arrivât dans les marches de Lorraine, Jeanne s'était mise en devoir d'obéir aux *voix* qui la tourmentaient sans relâche : "Hâte-toi ! hâte-toi ! disaient les *voix*, va-t'en à Vaucouleurs, vers Robert de Baudricourt ! par deux fois il te rebutera ; à la troisième il t'ouïra et te baillera des gens d'armes pour te conduire au *dauphin*." Baudricourt était le gouverneur de Vaucouleurs ; Jeanne obtint d'aller passer quelque temps chez un frère de sa mère, au village du Petit-Burci, entre Domremi et Vaucouleurs ; elle fit ses adieux à ses compagnes, à son hameau, qu'elle ne devait plus revoir, et, à peine arrivée chez son oncle, elle s'ouvrit à lui : "N'a-t-il pas été dit autrefois que la France, perdue par une femme, seroit sauvée par une pucelle, une pucelle des marches de Lorraine ? La femme, c'est la reine Isabeau ; la pucelle, c'est moi." L'oncle de Jeanne fut subjugué par l'autorité avec laquelle s'exprimait la jeune fille : il se rendit auprès du gouverneur de Vaucouleurs, et lui parla de la mission que s'attribuait sa nièce ; Baudricourt le renvoya avec force railleries. Jeanne alors se présenta en personne chez Baudricourt : elle le reconnut au premier abord, quoiqu'elle ne l'eût jamais vu ; *ses voix* le lui avaient fait connaître. "Capitaine," lui dit-elle, "sachez que *Messire* (mon seigneur), à qui appartient le royaume de France, et qui le veut bailler en commande au dauphin, m'a commandé d'aller vers le dit dauphin, afin que je le mène sacrer et qu'il devienne roi en dépit de ses ennemis." "Et qui est ton *sire* ?" demanda Baudricourt. "Le Roi du ciel !"—*Henri Martin, 'Hist. de France'*

Twice repulsed by Baudricourt, Jeanne was at length furnished by him with an escort, and sent to the court of the dauphin at Chinon.

Close to the Church of Domremi, where the road turns, at the entrance of a second row of buildings, is the little house where Jeanne Darc was born, Jan. 6, 1411, standing in a tiny garden. The door is gothic, with a figure of Jeanne—a copy of that ordered by Louis XI. to be placed there—in the niche over it.

The principal room is the kitchen, in which only the central beam of the ceiling is really old. Here are a miniature copy from the statue by the Princess Marie d'Orléans, given by Louis Philippe, and the first statue made of Jeanne (kneeling in armour), said to be taken from one of her nieces, who was thought to resemble her. Opening behind the kitchen is a dismal little bedroom, very dark and only lighted by a very small window high in the wall. The ceiling and the remains of an armoire are of the time of Jeanne.

The house is cared for by Sisters of Charity, who have a



HOUSE OF JEANNE DARC.

school, and sell memorials in a building close by to the numerous pilgrims. On the crest of the hill above the village (2 k.) is a modern chapel marking the spot where Jeanne heard, for the first time, the mysterious voices urging her to the deliverance of France.

On a hill on the other side of the railway is the *Chapel of Notre Dame de Bermont*, whither Jeanne and her sister made a pilgrimage every Saturday, and lighted a candle before the shrine.

320 k. Toul (Hotels: *de la Cloche*; *de Metz*). The

capital of the Leuci in early times, Toul (Tullum) was an important place under the Romans. In the latter part of iv. c., S. Mansuy preached Christianity here, and in vi. c. S. Épure founded a great abbey here. From the end of the x. c. the Bishops of Toul exercised an independent sovereignty, and it was only finally united to France in 1648. In 1870 Toul underwent a bombardment from the Germans, and was taken after a twelve days' siege.

Toul is entered from the station by the Porte de France, whence, in a direct line, we reach the Rue de la République ; and then, turning l. at the crossways, the *Church of S. Gengoult*—an important gothic building of XIII. c., containing fine contemporary stained glass. From a door in the l. aisle (or from the Place du Marché) we may enter a very rich *cloister* of XVI. c.

From the Place du Marché, the Rue Lafayette leads r. to the Rue Michalez, containing (No. 12) a good XVI. c. house, and the *Gendarmerie*, once a convent of the Dames du S. Sacrement. The Rue du Salvateur (r.) leads to the *Church of S. Étienne*, once the cathedral, where the choir and transept are XIII. c., the nave and aisles XIV. c., the beautiful façade being the work of Jacquemin de Commercy in the xv. c. Marguerite d'Anjou, daughter of King René, and wife of Henry VI. of England, was baptized here. Opening from the l. aisle is the *Chapelle des Évêques*, in which the bishops were buried, with a carved stone episcopal throne, called *Fauteuil de S. Gérard*, of XIII. c. The very beautiful *cloister*, much mutilated in the Revolution, is XIII. c. and XIV. c.

'Among the statutes of the cathedral of Toul there is an article with the title "Sepelitur Halleluia." It is well known

that, during the seasons of fasting, Halleluia, as being an expression of joy, was not sung in the ancient Church. Hence, to honour this Halleluia (which was dead, as it were) in the time of the fast, a solemn funeral was instituted.

'On the Saturday night before Septuagesima Sunday, children carried through the chancel a kind of coffin, to represent the dead Halleluia. The coffin was attended by the cross, incense, and holy water. The children wept and howled all the way to the cloister, where the grave was prepared.'—*Mosheim's Institutes*, ii., 360.

The former episcopal palace (of xviii. c.) is now the *Hôtel de Ville*. An interest attaches to it as having been the residence of the bishop described as 'Monsignor Bienvenu,' by Victor Hugo in the '*Misérables*'.

[A road connects Toul with (44 k.) Neufchâteau (p. 392), passing—

9 k. *Moutrot*, whence the Bourade falls into the gulf called *Trou de Diane*.

36 k. S. *Élophé*. The church is raised on the spot where the saint was martyred in 362. In the choir is her sleeping statue, supported by seven stone pillars.

37 k. *Soulosse*, the ancient Solimariaca, where a number of Gaulish and Gallo-Roman antiquities have been found. A mound is called the *Camp de Julien*.]

[A line unites Toul with Mirecourt (see ch. viii.) and Épinal.]

338 k. *Liverdun*, has ancient fortifications and the remains of a château destroyed 1457. In the xiii. c. church is the tomb of S. Eucaire. On the road to Saizenais is *La Croix de S. Eucaire*, of 1289.

345 k. *Frouard*. In the cemetery is a curious xiii. c. calvary. The line to Pont-à-Mousson and Mézières branches off here (see ch. v.). The line to Nancy passes l. the xv. c. church and the houses of the Chanoinesses of the

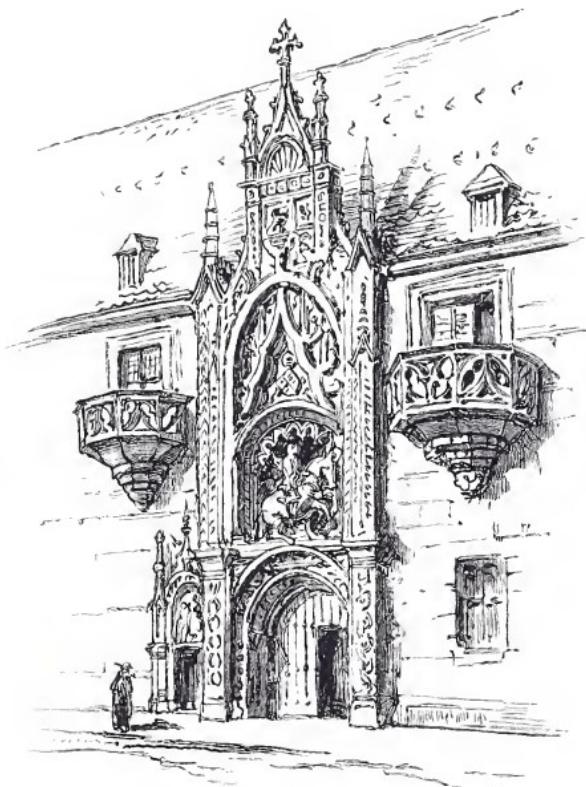
ancient chapter of *Bouxières-aux-Dames*; then the xii. c. church of *S. Christophe*, near which S. Arnould was born, the head of the family from which the Carlovingian dynasty had its origin.

353 k. Nancy (Hotels: *de France*; *de l'Europe*; *de Paris*), the capital of the Department of Meurthe et Moselle, the ancient capital of the Duchy of Lorraine—the land of Lothair, named after the grandson of Charlemagne. The town did not become celebrated till the latter part of the xv. c., when Charles le Téméraire, Duc de Bourgogne, repulsed as a besieger, fell in battle before the walls. From this time Nancy constantly became more prosperous under the wise rule of its dukes, till its reunion to France in 1766.

The passing visitor will, from the station, follow the Rue Stanislas to the *Place Stanislas*, which is one of the most remarkable squares in France. In the centre is the bronze statue of Duke Stanislas Leczynski ("Stanislas le Bienfaisant,") by Jacquot, 1831, replacing one which he had erected to his son-in-law, Louis XV. All around are handsome buildings, including the modern *Hôtel de Ville* (containing the usual gallery of fifth-rate pictures), and (opposite) the triumphal arch called the *Porte Royale*, leading into the *Place Carrière*, at the end of which is the *Hôtel du Maréchal Commandant*.

Turning l. at the end of the Place, we enter the Grande Rue, containing the remains of the old *Palais Ducal* (xv. c.), entered by a magnificent xvi. c. portal—La Grande-Porterie, surmounted by an equestrian statue of Duke Antoine. The greater part of the old palace was destroyed by Duke Leopold. In the interior there remains the ground floor

gallery and the staircase, which leads to the *Galerie des Cerfs*, now used to contain a *Musée historique Lorrain* (open free on Sundays from 1 to 4). The adjoining *Church of the Cordeliers*, built by René II. to commemorate



LA GRANDE-PORTERIE.

the victory of Nancy and as a family burial-place, 1482-87, was mutilated and devastated at the Revolution. What remains of the tombs of the ancient dukes has been recently replaced, but a great part of what we see are restorations. L. are—a reproduction of the tomb of Jacques Callot, the famous engraver, formerly in the cloisters ; the

tomb of Antoine (rival of René I. for the crown of Lorraine) and Mary his wife, with statues ; the tomb of Philippe de Gueldres, second wife of René II., with a statue (fine though retouched) by Ligier Richier. Beyond these tombs and the door which communicates with the cloister, are commemorative statues of Dukes Charles V. and Leopold I. On the r. of the church are—the tomb of Henri III., Comte de Vaudemont, and his wife Isabelle de Lorraine ; a tomb, supposed to be that of Thibault de Neufchâtel, killed at the battle of Nicopolis, 1396 ; the stately tomb of René II., erected by his widow, 1515. On the same side, beyond the balustrade of the sanctuary, is the tomb of Charles de Lorraine, Cardinal de Vaudemont, 1587, with his statue, by the native sculptor Nicolas Drouin.

Opposite the cardinal's tomb is the entrance of the *Chapelle Ducale*, or *Chapelle Ronde*, begun by Charles III. in 1608, finished by Henri III. in 1611, and restored by François I. after he exchanged the ducal for the imperial crown on his marriage with Maria Theresa. The little vestibule which separates the church from the chapel contains the tomb, brought from the Abbey of Belval, of its founder (1120) Gérard d'Alsace, Comte de Vaudemont, and Hadwige de Hapsbourg, his wife. The octagonal chapel is surrounded by seven black marble monuments, and, above the cornice, are sixteen medallions of the Dukes of Lorraine. A staircase behind the altar leads to the vault.

From the opposite side of the Grande Rue, the Rue des Morts leads to the little *Place S. Épure*, with an equestrian statuette of Duke René II.

From the N.E. angle of the Place Stanislas, the Rue de

la Constitution leads past the Hospital of S. Julien to the *Cathedral* (1703-40), a handsome building of its kind.

The Rue S. Georges and Rue S. Dizier lead to the Faubourg S. Pierre, at the end of which is the *Church of the Bon Secours*, built (1738) by Duke Stanislas, and containing (in the choir) his tomb (1766) by Vassé, and that of his wife Catherine Opalinska (1747) with sculptures by Sébastien Adam. At the r. angle of the sanctuary is a little monument containing the heart of their daughter, Marie Leczinska, Queen of France. Their ashes, dispersed at the Revolution, have been partially restored. Over the high altar of the church is a (xvi. c.) statue of the Virgin by Mansny-Gauvain. A white marble monument commemorates Tennezin-Ossolinski, Controller of the Household of the King of Poland.

2 k. beyond the Bon Secours, at *Jarville*, is a villa which has appropriated the façade of a building of the time of François I., which formed part of the old hôtel Lunati-Visconti, and is attributed to the sculptor and architect, Florent Drouin.

The only one of the old gates remaining is the *Porte Notre Dame*, or *de la Craffe*; on the opposite side of the town, near the citadel, a cross marks the spot ‘où fut le duc de Bourgogne . . . en bataille transcy,’ as the inscription says.

7 k. distant is the *Chartreuse de Bosserville* (1666), containing the tombs of Charles IV. and his son, the Prince de Vaudemont.

366 k. *Varangeville*. 1 k. distant (omnibus) is the magnificent gothic church of *S. Nicolas du Port*, built 1494 to 1544 on the site of a church of the xii. c., which

itself replaced an earlier chapel built to receive a joint of a finger of S. Nicolas of Myra presented in 1087. To this sacred spot, said the legend, the Comte de Rochecourt, imprisoned in Palestine, having made a vow to the saint, was transported instantaneously in his chains, and laid at the church doors. Forthwith pilgrimages and offerings flowed in, and a vast church was the result. The portal is flanked by two lofty square towers, terminating in an octagonal stage, surmounted by a little dome. The church consists of a nave with aisles bordered by chapels, and an ambulatory with three apses. A greater height in the vaulting of the last two bays before the apsidal chapels, is the only indication of a transept, which is lighted by vast windows at either end. Before the high altar rests the Curé, Simon Moyset, by whom the present church was founded. A staircase in the N. apse leads to the baptistery. Under the choir is a crypt.

'Nous passâmes à S. Nicolas, qui est une grande dévotion. On nous montra les fers d'un homme qui avait été prisonnier des Turcs, et qui, pendant ce temps, avait fait un voeu à S. Nicolas ; il se sauva, et s'en vint accomplir son voeu, et remettre les fers qu'il avoit aux pieds et aux mains. Je laisse à juger à ceux qui connoiront combien mon coeur est occupé de la prison de M. de Lorraine, le zèle avec lequel je demandai à Dieu, par l'intercession de S. Nicolas, de vouloir lui rendre la liberté. Je n'oubliai pas de conter au roi le miracle de l'esclave ; je joignis mes mains pour exprimer la grâce qu'il avait dû rendre à Dieu et à S. Nicolas ; je fis assez apercevoir que je lui ferois un remerciment, et bien naturel, s'il donnoit la liberté à M. de Lauzun.'—
'Mémoires de Mlle. de Montpensier.'

The line passes (l.) the ruined castle of *Dombasle*.

376 k. *Blainville-la-Grande*, whence a line diverges to Épinal and Vésoul. See chap. viii.

386 k. *Lunéville* (Hotel : *des Vosges*), a town which rose to great prosperity under Leopold I., Duc de Lorraine, who made it his residence, building a magnificent palace, which was completed by his successor, Stanislas le Bienfaisant, who lived here from 1737 to 1766, devoting himself to the embellishment of Nancy and Lunéville, founding colleges, establishing hospitals, etc. Here he lost his wife, Catherine Opalinska, in 1747 ; and here, at eighty-nine, being in full powers of mind and body, he was burnt to death in his palace (Feb. 5, 1766). A wide street leads from the station to the Place Léopold, beyond which is the magnificent *Château* (now used as a barrack) overlooking, on one side, the *Promenade du Bosquet*. On the l. of the Place, a street leads to the *Church of S. Jacques*, a rich and stately building of its kind, begun 1730 by Duke François III. from designs of Boffrand, and finished by Duke Stanislas in 1745, under Heré, who built the towers which flank the façade. An urn in the church contains the entrails of Duke Stanislas. *S. Maur* is a handsome church of 1849-54.

[For the line from Lunéville to S. Die in the Vosges, see ch. viii.]

410 k. *Avricourt* (French Custom House).

[A line leads S. to (17 k.) *Cirey-sur-Vésonze*, a little town at the foot of the Vosges. 6 k. distant are the ruins of the Benedictine abbey of *S. Sauveur*.]

After leaving Avricourt the line enters Germany.

502 k. Strasbourg.

CHAPTER VII.

CALAIS TO BÂLE BY AMIENS (S. QUENTIN, NOYON, COUCY, SOISSONS), LAON, REIMS, CHÂLONS-SUR-MARNE, CHAUMONT, AND LANGRES.

A CHARMING tourette of four days from England may be made amongst the delightful old cities described in the earlier part of this route. Sleep the first night at Noyon. Spend the second day at Coucy and sleep at Soissons; the third day see Soissons and Reims, and sleep at the latter; the fourth day see Laon and return. It is one of the most repaying short expeditions to be made in France. Compiègne and Pierrefonds may be added by taking in another day from Noyon. This attractive excursion may easily be taken on the way to Switzerland, but then travellers will probably go first to Laon and return (a very short distance), *via* Tergnier, to Noyon.

For the line from Calais to (177 k.) Amiens see chap. ii.
2 k. beyond Amiens the line leaves the main line to Paris and diverges E., passing—

182 k. (from Calais) *Villers Bretonneux*, the scene of the first battle between the Prussians and the French army of the north, Nov. 27, 1870.

190 k. *Guillaucourt*. $3\frac{1}{2}$ k. S. is *Caix*, with a fine church of xv. c. and xvi. c. The tower is flanked by tourelles, with stone roofs, in the form of bells. $2\frac{1}{2}$ k. further is the fine church of *Harbonnières*. The nave is xv. c. and xvi. c., the transept and choir xvi. c. and xvii. c. The S. portal, flanked

by a graceful tourelle, is of 1568. The choir has handsome XVIII. c. wood-carving.

197 k. *Rosières*. To the l. is seen *Lihons-en-Santerre*, with some small remains of a Cluniac priory. The parish church is partly XIII. c.

204 k. *Chaulnes*, created into a duchy by Louis XIII., retains only the offices of the château where Mme. de Sévigné stayed in 1689. It is 31 k. hence by rail to Mont-didier. (See chap. ii.)

213 k. *Nesle* (*Nigella*), which Dagobert gave as a dowry to his daughter Bathilde. The great collegiate church of *Notre Dame* is partly romanesque. Its l. portal has pillars covered with zig-zag ornaments. The vaulting of the chapter-house rests on a single column, and has the sacristy above it. Beneath the choir is a romanesque crypt. There are some small remains of the château, built, at the end of XVII. c., by the Marquis de Nesle on the site of a xv. c. fortress, replacing the XII. c. castle, inhabited by Jean de Nesle, distinguished in the battle of Bouvines; Simon de Nesle, Constable of France under S. Louis; and Raoul de Nesle, also Constable of France, killed at the battle of Courtrai in 1302. The line passes (r.) the church of *Hombleux*, partly romanesque, and (l.) *Offoy* (XII. c. and XIV. c.), containing mutilated tombs.

224 k. *Ham* (*Hotel : de France*). A famous château existed here from the x. c., when it belonged to the family of the Comtes de Vermandois, who held it till 1374, when it passed to the family of Coucy, then to the Comtes de S. Pol, from whom it came by marriage to the house of Bourbon-Vendôme, and was thus reunited to the crown on the accession of Henri IV. The château which still exists is

the same which was built by Odon IV., Baron de Ham, in 1216, on the site of an older castle, but it has been considerably altered in XIV. c. and XV. c. It is a rectangle, flanked at each corner by a round tower, and with square towers on the N. and W. The round tower at the N.E. angle, which rises from the canal, is the work of Louis de Luxembourg (1490), and is called *Tour du Connétable*. Above the portal is the devise of the founder, 'Mon myeulx.' The walls of the great tower are of enormous thickness. Its lower story is a vast hexagonal hall, with gothic vaulting, and is provided with twelve furnaces to be used in blowing up the tower in case of need. The ground floor is the *Salle des Gardes*, and contains an enormous chimney, a well, and an oven. The first floor, or *Chambre de Conseil*, is a great hall lighted by a single window, with stone benches in its embrasure. In the thickness of the wall is the little room called *La Chambre du Roi*. The Château of Ham has frequently served as a prison, and its prisoners include Jeanne Darc, under Jean de Luxembourg; Condé, the Huguenot leader; Riom, the lover of the Duchesse de Berri, daughter of the Regent; Jacques Cassard of Nantes, who died here in prison; a vast number of the victims of the Revolution; the ministers of the Coup d'État of 1830; and Prince Louis Napoléon, after he had renewed at Boulogne, in 1840, the attempt he had made at Strasbourg in 1836. Failing, from the first moment of his landing, he was taken and imprisoned here in August 1840. He escaped by the assistance of Dr. Conneau, disguised as a workman, under the very eyes of his keepers, on the morning of May 22, 1846.

'Louis Napoléon and his associates were tried before the Court of Peers and were sentenced to different terms of imprison-

ment, the Prince himself for life. He was kept at Ham more than five years, closely guarded, but otherwise treated with much consideration; allowed as many books or philosophical instruments as he chose to purchase, a rubber of whist in the evening with his two companions and his governor, and, by special permission, to receive his friends. . . . In his prison he devoted himself steadily to study. History, politics, mechanics, physics, chemistry, all had their turn. For a prisoner he was comfortable enough, and in after-years used to speak of having studied at the University of Ham. It was a university that he, not unnaturally, longed to quit; and in May 1846 he took the opportunity, when a number of workmen were busy about some repairs, to dress himself like a joiner, shave off his moustache, shoulder a plank, and walk past the sentry out through the gate. At a little distance a carriage was waiting for him; he flung the plank into a ditch, and was driven through S. Quentin to Cambrai, where he took the train, and so got into Belgium, and thence to England.'

—*Edin. Rev., clv.*, 'The Bonapartes.'

The church of *Notre Dame* is partly XII. c. and XIII. c., and has, under the sanctuary, a curious crypt containing the tomb of Odon IV. and that of his wife, Isabelle de Béthencourt, a work of great delicacy and beauty, on which she is represented in the rich costume of the XIII. c. The isolated tower of the old church of S. Pierre serves as a belfry to *Notre Dame*. A building between them, bearing the date 1701, is a remnant of the *Abbaye de Notre Dame* which was in existence in the XII. c.

245 k. *Tergnier* (Buffet), the junction station from the lines of Cologne, Brussels, Paris, Laon, and Amiens.

[The line to Brussels turns N.W. from Tergnier by—

23 k. (from Tergnier) *S. Quentin* (Hotels: *du Cygne*: *d'Angleterre*), an ugly prosperous manufacturing town, the old capital of the Gaulish Veromanduens, which bore the name of Augusta Vermanduorum in Roman times, and received its present name

from Caius Quintinus, who came here to preach Christianity in the III. c., and was martyred by the Prefect Rictius Varus. Honour to his remains was encouraged by S. Eloï in the time of Dagobert. Whilst here, we may recall that the building of the Escorial was due to a vow which Philip II. of Spain made in case of success, when he was besieging S. Quentin in 1557. The town was given back to France in 1559, and, in the following year, was bestowed as a dowry upon Mary Stuart, who possessed its revenues till her death. On Jan. 19, 1871, a great victory was gained near S. Quentin by the Prussians over the French army of the North.

Following the Rue de l'Isle from the station, and ascending the hill, we reach the *Hôtel de Ville*, an admirable XIV. c. and XV. c. building of flamboyant gothic. On the ground floor of the façade is an open arcaded gallery, above which nine rich flamboyant windows are divided by niches. The upper story has a rich balustrade and three gables. Behind the central gable rises a campanile of 1759. The *Salle du Conseil* is a very handsome chamber, with a chimney-piece half gothic, half renaissance.

Turning r. as we face the *Hôtel de Ville*, we reach the noble *Collegiate Church of S. Quentin*, begun 1114, but with very little of that date. The choir was finished in 1257, the nave 1456, the S. portal in 1477. The great features of the interior are its double transept (very rare in a gothic church), its vast height, and the beautiful XIV. c. triforium and terminal windows of the principal transept. The oldest part of the church (end of XIII. c.) is that between the two transepts. There are seven apsidal chapels. In the Chapelle S. Roch is the remarkable incised gravestone of Mahaus Patrelatte, 1272. Under the choir is a crypt, dating from IX. c., but re-built XIII. c. Three vaults of the older crypt remain, containing the stone sarcophagi of S. Quentin and SS. Victoric and Gentien, his companions in martyrdom.

59 k. *Le Château Cambrésis* takes its name from the Château de S. Marie, founded by Herluin, Bishop of Cambray in 1021. The parish church (XVI. c. and XVII. c.) belonged to the abbey of S. André. The renaissance *Hôtel de Ville* has a belfry of 1703.

70 k. *Landrecies*. The church contains the tomb of Charles, Duc de Feltre, born here in 1765.

84 k. Aulnoye. See ch. v.].

[The line from Tergnier to Paris *via* (49 k.) Compiègne, passes—

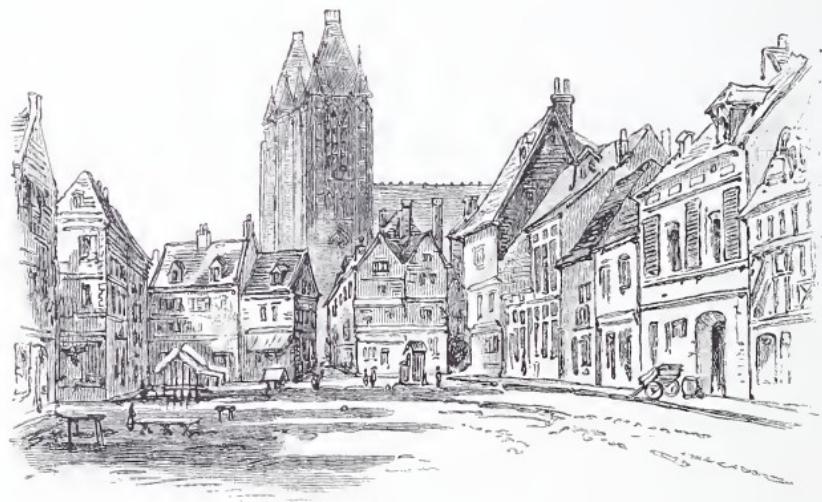
7 k. *Chauny* (for the branch to Coucy see later), whence there is a branch to the little manufacturing town of (15 k.) *S. Gobain*, which derives its name from a martyred hermit of the vii. c. The church has a gothic crypt and a fountain which the hermit-saint is believed to have caused to burst forth by a blow of his staff.

15 k. *Apilly*, where there is a fountain with a huge stone, which the natives call *Pierre de S. Urbain*, and believe to have the power of curing headache.

23 k. *Noyon* (Hotel : *du Nord*—good and clean, and delightfully situated; omnibus), an attractive and beautiful little town, which dates from Roman times, when it was known as Noviodunum Veromanduorum. In 531, S. Médard—the S. Swithin of France—became its first bishop, and here afforded the protection of the Church to S. Radegonde, flying to the cloister from her husband Clotaire. In the following century, the diocese, which was united with that of Tournai, was ruled by S. Éloi. Chilperic II. was buried at Noyon; Carloman, son of Pépin le Bref, was proclaimed King of Noyon in 752, at the time of his father's coronation; Charlemagne was crowned here in 771. The bishopric of Noyon was separated from that of Tournai in 1135, and in 1791 the see was suppressed.

Surrounded with beautiful verdure in summer stands the former *Cathedral of Notre Dame*, half romanesque, half gothic, infinitely picturesque, and one of the best specimens of the transition in France. It was begun in 1152 by Bishop Baudouin II., after the earlier church was destroyed by fire, and was finished in 1200, probably by the same architect who had been employed by Suger (the intimate friend of Baudouin) at S. Denis, to which Noyon has a great resemblance. The form is a Latin cross, of which the arms (as at Tournai) end in apses. The façade—which is uninteresting—has a triple porch added in XIV. c., and two unfinished and disfigured towers. In the nave are eleven bays, the bay of the façade forming a kind of western transept. Above the low side-aisles of the nave is a vaulted gallery, which opens upon the central aisle by double gothic arcades. This is surmounted by a triforium, of which the arches are romanesque,

as well as the upper windows, and those of the aisles. The vaults were formerly six-ribbed, as is indicated by the pillars of the nave, composed alternately of a great column and of eight little columns, but a fire in 1293 injured the roof, and the vault was reconstructed, after the usual system. The side chapels on l. were added in XIV. c., and on r. in XV. c. and XVI. c.; one of the last, occupying three bays, is very richly decorated. The windows in the apses of the deep transepts are romanesque without and gothic within. The rectangular portion of the choir



NOYON.

consists of three bays flanked by four square chapels. The triforium in the choir is false, and merely decorative. Two towers over the first bay after the transept remain unfinished. The E. apse is surrounded by five shallow semicircular chapels, flanked by buttresses in the form of columns. To the r. of the nave one gallery remains from a beautiful *cloister*, restored in 1293, after a fire; it was formerly fortified externally. The *chapter-house* is of 1230, with a rich portal adorned with statuettes. The *treasury* is a double nave with gothic vaulting, containing a beautiful XIV. c. armoire, and a Pascal candlestick of XIV. c.

To S. of the cathedral apse is the *Sainte Chapelle* of the old bishops' palace. The present *Évêché* (on N.) is renaissance, of brick and stone, with a round (xv. c.) tourelle. The *Bibliothèque des Chanoines* is a timber building (N. of the choir) of the xv. c.

The *Hôtel de Ville* is gothic and renaissance (1485—1523). The *House of Calvin*, in which he is affirmed to have been born (1509), only dates from 1683. Some remains of the Roman fortifications still exist, known as *Château Corbaut*.

An excursion may be made to (20 k.) Roye. See ch. ii.

[For Compiègne, on the line to Paris, see ch. ii.]

If we proceed by rail from Noyon to Soissons, we must return to—

16 k. *Chauny*, and branch off by—

30 k. *Coucy-le-Château* (Hotel: *des Trois Empereurs*—humble but clean), which possesses the finest old castle in France. Legend says that the site was given to S. Rémi by Clovis, as part of the land which the swift-footed saint accomplished walking around whilst the king took his mid-day nap. Henceforth it belonged to the chapter of Reims for two hundred years. In 920 an archbishop of Reims built a fortress above the Lette, a little river running into the Oise, round which the hamlet collected which was called Coucy-le-Château. A few years later (929) Herbert, Comte de Vermandois, kept his king, Charles le Simple, prisoner here for several weeks. In the xi. c. Enguerrand I., de Boves, received Coucy in fief from the archbishop of Reims, and founded the famous house of Coucy. This chieftain had been distinguished in the crusades, as were Enguerrand II., and Raoul I., who married two heiresses, his second wife being a cousin of Philippe-Auguste. Enguerrand III. (surnamed the Great), who rebuilt the castle, was the most powerful scion of his house. When he quarrelled with the chapter of Reims, and they appealed to the king, the diffident answer they received was: 'Je ne puis faire autre chose pour vous que de prier le sire de Coucy de ne point vous inquiéter.' When he afterwards quarrelled with the chapter of Laon, Enguerrand did not scruple to enter the cathedral by force, and,

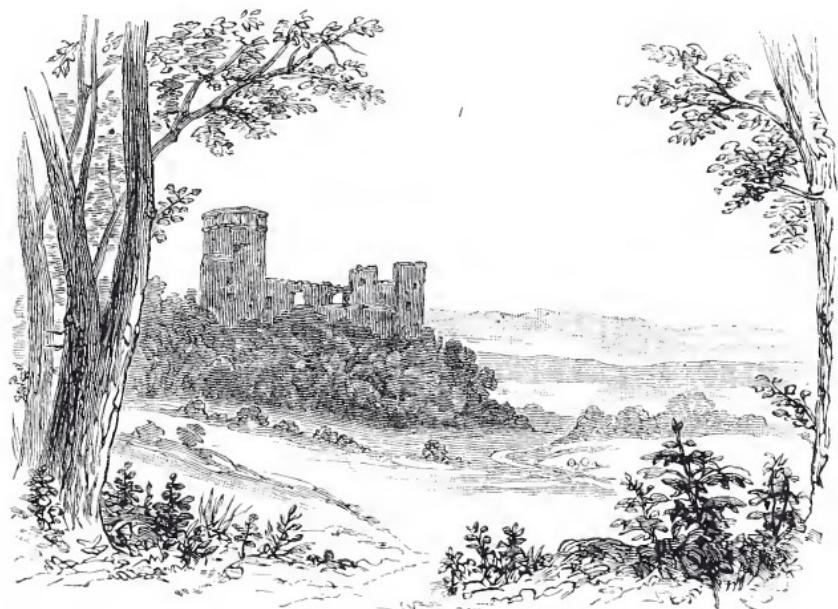
seizing the dean, to carry him off prisoner to Coucy. For the government of his barony he made the laws called *Le coutume de Coucy*. In the Albigensian campaign of 1209, and at the battle of Bouvines, he was greatly distinguished, and his prowess at one time induced a league of nobles to offer to take the crown of France from Louis IX., who was then a child, and to give it to him. One of his proud descendants, who died in 1335, gave up all other titles, keeping only that of Coucy. To him is ascribed the famous device, 'Roi ne suys—ne prince, ne duc, ne comte aussi—je suys le sire de Coucy.' The name of Enguerand descended from father to son till the time of Enguerand VII., who was taken prisoner at the battle of Nicopolis, and died in Bithynia. He had married Isabel, the favourite daughter of Edward III. of England, but left no son. His daughter Marie, Comtesse de Bar, having no children, sold the seigneurie de Coucy (in 1400) to Louis d'Orléans, brother of Charles VI., and builder of Pierrefonds, for whom it was made a duchy, and who added much to the decoration of the château. In 1411, the castle was besieged and taken by the royal troops; in 1419 by those of the Duc d'Orléans; in 1423 by the English, and in 1652 by the royal forces, upon which Mazarin dismantled it. It now belongs to the State, and has been strengthened against further ruin under the care of Viollet le Duc.

One of the finest views of Coucy is that on approaching by road from Laon (a pleasant drive by the *Maison des Fous* and *Moulin de la Bataille*). Then its grand pink-grey mass is seen rising on a considerable height above the plain, set off by delicate distance. The little town retains its ruined walls and is entered by the *Porte de Laon*, which well deserves the study of the antiquarian for its remarkable system of defence.

'La porte de Laon est une des plus belles conceptions d'architecture militaire du commencement du moyen-âge. Bâtie, ainsi que les remparts de la ville et le château lui-même, tout au commencement du XIII^e siècle par Enguerrand III., elle donne entrée dans la ville en face du plateau qui s'étend du côté de Laon. Cette porte, placée en face de la langue de terre qui réunit le plateau à la ville de Coucy, donnait une entrée presque de niveau dans la cité; mais à cause de cette situation même, elle demandait à être bien défendue, puisque cette

langue de terre est le seul point par lequel on pouvait tenter d'attaquer les remparts.'—*Viollet le Duc.*

The church of Coucy has a XII. c. façade. The *château*, which occupies the end of a promontory, is approached by a very narrow causeway. The vast outer court is of irregular form, with a curtain wall of great thickness, and beneath it runs a subterranean passage, arranged so as to prevent any attempt at mines. The wall is flanked by ten towers, of which three,



COUCY-LE-CHÂTEAU.

at the principal angles, are circular; the other seven semi-circular. Between the curtain wall and the keep was a dry moat, paved with stones, and crossed by a single drawbridge, the drawing up of which completely isolated the inner court of the castle. Above the arch over the drawbridge was sculptured the victorious combat of Enguerrand II., sire de Coucy, with a lion in the wood of Prémontré, and near it stood a stone table resting on three lions *couchant*, and supporting a lion *passant*, upon which every year a representative of the neighbouring

peasantry used to stand to give cakes and fruit to the inhabitants of the castle in memory of this exploit.

The walls of the noble circular keep, 23 ft. in thickness, have resisted the efforts of Mazarin for their destruction. The tower was 153 ft. high, and 305 ft. in circumference ; when its roof was intact, it was probably 200 ft. high. The interior was divided into three floors, once covered with ribbed vaulting, which has now perished. The upper floors and the platform at the top were reached by a winding staircase in the thickness of the wall. In the centre of each vault was an opening, through which men in armour could be let down quickly. The two lower floors were apparently used for the arms and provision of the garrison. The cylindrical space of the upper floor is divided into twelve bays, divided by piers, and in each bay was a wooden gallery, at 12 ft. from the floor, and connected by a passage in the thickness of the wall, which allowed a continuous gallery to run round the hall, without encroaching upon it. Only two windows were allowed in the outer wall, but light could also be admitted through an aperture in the key-stone of the vaulting. To the right of the entrance was the well, 200 ft. deep. In the last century the noble guard-room, which occupied the first floor of the principal buildings, was almost entire, and near it was a chapel, of which only the foundations remain.

‘Le château de Coucy dut être élevé très-rapidement, ainsi que l’enceinte de la ville qui l’avoisine, de 1220 à 1230. Le caractère de la sculpture, les profils, ainsi que la construction, ne permettent pas de lui assigner une époque plus ancienne ni plus récente.

‘Le château de Coucy n’est pas une enceinte flanquée enveloppant des bâtiments disposés au hasard, c’est un édifice vaste, conçu d’ensemble et élevé d’un seul jet, sous une volonté puissante, et au moyen des ressources immenses. Son assiette est admirablement choisie et ses défenses disposées avec un art dont la description ne donne qu’une faible idée. . . . Malgré sa ruine, la masse du château de Coucy est encore debout et est restée une des plus imposantes merveilles de l’époque féodale. Si l’on eut laissé au temps seul la tâche de dégrader la résidence seigneuriale des sires de Coucy, nous verrions encore aujourd’hui ces énormes constructions dans toute leur splendeur primitive, car les matériaux, d’une excellente qualité, n’ont

subi aucune altération, les bâtisses étaient conçues de manière à durer éternellement, et les peintures intérieures, dans les endroits abrités, sont aussi fraîches que si elles venaient d'être faites. . . . Le donjon de Coucy est la plus belle construction militaire du moyen âge qui existe en Europe. Auprès de ce géant, les plus grosses tours connues soit en France, soit en Italie ou en Allemagne, ne sont que des fuseaux. . . . Tout est colossal dans le château ; quoique exécutée avec grand soin, la construction a quelque chose de rude et de sauvage qui rappelle l'homme de notre temps. Il semble que les habitants de cette demeure devaient appartenir à une race de géants, car tout ce qui tient à l'usage habituel est à une échelle supérieure à celle admise aujourd'hui : les marches des escaliers, les allèges des créneaux, les bancs, sont faits pour des hommes au-dessus de l'ordinaire.'—*Viollet le Duc.*

2 k. N. of Coucy-le-Château is *Coucy-la-Ville*, which has an interesting church of XII. c. and XV. c., containing some curious XV. c. paintings of the life of S. Antoine. The W. tower (XV. c.) has a very beautifully decorated spire. Opposite Coucy-le-Château is the handsome *Château de Moyembrie*, with a tower of XIV. c. or XV. c.

39 k. *Brancourt*. The church is XII. c. and XVI. c. 5 k. is the lunatic asylum of *Prémontré*, occupying the site and the remaining buildings (of very little interest) belonging to a once famous mother abbey of the Premonstratensian order, founded in 1120 by S. Norbert, afterwards Archbishop of Magdeburg.

'After preaching for several years through the northern provinces of France, Hainault, Brabant, and Liège, S. Norbert assembled around him those whose hearts had been touched by his eloquence, and who were resolved to adopt his austere discipline. Seeing the salvation of so many committed to his care, he humbly prayed for the divine protection ; and thereupon the Blessed Virgin appeared to him in a vision, and pointed out to him a barren and lonesome spot in the valley of Coucy, thence called *Pré-montré*. Hence the name adopted by his community "the Premonstratensians." —Jameson's 'Monastic Orders.'

42 k. *Anizy-le-Château*, which has a fine XII. c. transition church. 2 k. (r. of the station) is the handsome *Château de*

Pinon, of 1730. At Anizy we join the main line from Paris to Laon by Crépy-en-Valois (see ch. ii.), and turning S. reach (18 k. from Anizy)—

60 k. Soissons (Hotels: *de la Croix d'Or*—very good; *du Soleil d'Or*; *des Trois Pucelles*), a city of the Suessiones at the time of the Roman occupation. It is supposed to have received Christianity from SS. Crispin and Crispinian, martyred in 297. Clovis was married here to Clotilde, and, after his death, his eldest son, Clotaire I., was at first known as King of Soissons. In 752 Pépin le Bref was proclaimed king here. Louis le



SOISSONS.

Débonnaire was imprisoned here (829), by his sons, in the Abbey of S. Médard. From the beginning of xi. c. to the middle of the xiv. c., Soissons was ruled by its hereditary counts, but the son of Louis de Châtillon, Comte de Soissons, who fell at the Battle of Crécy, being imprisoned in England, to pay his ransom sold his countship to Enguerrand VII. de Coucy (1367), and, with the other possessions of the house of Coucy, it was united to the crown by Louis XII.

Of remarkably picturesque and venerable aspect, Soissons is best seen from the meadows on the r. bank of the Aisne. In all directions there are pleasant walks, redolent of lime flowers in the late spring, and the streets are full of quaint character.

The *Cathedral of Notre Dame, SS. Gervais and Protais*, is a very perfect and magnificent gothic church, begun at the end of XII. c. and finished before the end of XIII. c. On the principal façade, two of the portals have been altered in XVIII. c., but the noble rose-window, the open gallery above it, and the tower, with statues at the angles, are intact. All the upper vaulting is supported externally by a double chain of flying buttresses. The N. transept has a beautiful rose-window, with glass representing the Life of the Virgin; a very rich portal; and contains a tomb to Bishop de Simony. The S. transept is the oldest part of the cathedral (end of XII. c.), and is flanked on the E. by a sacristy of the same date. The choir (1212) is surrounded by eight square and the apse by five polygonal chapels. ‘Nothing can exceed the justness of the proportions of the centre and side aisles, both in themselves and to one another.’¹ On either side of the W. portal are kneeling statues of Henriette de Lorraine d’Elbeuf and Marie de la Rochefoucauld, abbesses, from tombs in the royal abbey of Notre Dame.

To the l. of the W. façade are some remains of the XIII. c. *Évêché*. In the Rue Cloître S. Gervais, which leads to the cathedral on the N., No. 14 has XIII. c. arcades. Near this are some remains of the XIII. c. church of *S. Nicolas*.

Proceeding N., behind the cathedral, we reach the XVIII. c. *Hôtel de Ville*, containing the *Bibliothèque* and *Musée*. Close by (l.) rises the tower of the church of *S. Léger*, which has two crypts (XII. c. and XIII. c.), and two galleries of a cloister (XIII. c.—XIV. c.) communicating with a chapter-house.

Very little remains except the ruined façade of the once magnificent abbey of *S. Jean-des-Vignes*, where Thomas à Becket lived in 1170, and which was rebuilt in XIII. c. The remaining buildings are used as a military prison. The royal abbey of *Notre Dame* is a barrack. Near it is the *Tour Lardier*, in which popular legend says that the devil was imprisoned by S. Vaast. Nothing remains of the abbey of *S. Crépin le Grand*, where a council was held in the IX. c., but a little N. of the town is the ruined church of *S. Crépin-en-Chaye*, on the site of an abbey built in the XI. c. on the spot where SS. Crépin and Crépinien were martyred.

¹ Fergusson.

By a pleasant walk along the r. bank of the Aisne, we reach the remains of the abbey of *S. Médard*, founded by Clotaire I. in 560, and where the kings Clotaire and Sigebert were buried near the holy relics of S. Médard, the apostle of Vermandois. It was in this famous abbey that Childeric III. was deposed, and that Pepin received his first coronation, and Louis le Débonnaire was imprisoned. Its abbots coined their own money, and when Abélard, condemned at the council of Soissons, was shut up in its prisons, the monastery possessed two hundred and twenty villages, farms, or manors. At the battle of Bouvines the abbot appeared at the head of one hundred and fifty vassals.

Nothing remains now of the seven churches of S. Médard. The buildings, like a humble château, which crown a low eminence, are those of a Deaf and Dumb Institution. Beneath the chapel the crypt of the abbey church remains, and contains a stone coffin, said to be that of Clotaire. A little subterranean vault near the crypt is shown as the prison of Louis le Débonnaire. An inscription (unfortunately of XIV. c.) says :—

‘*Helas, je suys bons prins des douleurs que j'endure !
Mourir mieux me vaudrait ; la peine me tient dure.*’

A tower, surmounted by a little chapel, is shown as the prison of Abélard.

There is communication between Soissons and Compiègne by steamer on the Aisne, passing (20 k.) *Vic-sur-Aisne*, with an interesting church, having nave of XI. c., and transepts of XIII. c. and XVI. c. (6 k. N. is the church of *Autrèches*, chiefly XIII. c., with a beautiful central spire ; and (24 k.) *Attichy*, with a good XVI. c. church.)]

[A line connects Soissons with (35 k.) Laon, passing—
18 k. *Anizy-le-Château*. See p. 419.

25 k. *Chailvet*. 1 k. (l.) is *Royaucourt*, with (at the hamlet of S. Julien) a Templar church of 1130—1216, possessing a beautiful rose window, a spire with four pinnacles at the angles, and remarkable sculptured capitals.

2 k. S. of the station is *Urcel*, with a curious church which belonged to the knights of S. John of Jerusalem, who had a commanderie here. The very unusual porch, the tower rising

from the façade, and the first bay of the nave are of xi. c., the rest being rich gothic of the middle of the xii. c. The vaulting and pendants of the aisles are peculiarly beautiful. The lofty eight-ribbed vaults of the transepts recall the Angevine cupolas. The triumphal arch is of great beauty, and the three apses are covered with rich arcades, framing windows. The capitals of the nave are sculptured with Old Testament subjects. The font is xi. c.

A road (of 5 k. S.E.) leads to *Chèvregny*, which has a good church of the end of the xi. c. To the l. is the church of *Monampteuil*, with tower, choir, and transept of the end of XII. c.

The line passes (on r.) the church of *Chivry*, chiefly xi. c., with circular apsidal chapels, a square sanctuary (xv. c.), a heavy (XIII. c.) tower, and a renaissance porch, where some curious capitals (probably Merovingian) have been recently discovered.

30 k. *Clacy-Mons.* *Mons-en-Laonnois* has a large gothic church, and *Clacy* remains of a XIII. c. castle.]

[The line from Soissons to Reims (part of the main line from Paris) passes r. (on the hills) *Venizel*, with a church, partly romanesque, partly xv. c., and *Sermoise*, where the church has fine xv. c. and xvi. c. glass. Before reaching—

11 k. *Ciry-Sermoise*, 7 k. is *Vailly*, with a good church of transition romanesque. The line passes l. *Vasseny*, with XIII. c. and xv. c. church.

17 k. *Braisne*, famous as a royal residence of the Merovingian kings.

‘C’était, au VI^e. siècle, une de ces immenses fermes où les rois des Franks tenaient leur cour, et qu’ils préféraient aux plus belles villes de la Gaule. L’habitation royale n’avait rien de l’aspect militaire des châteaux du moyen âge, c’était un vaste bâtiment, entouré de portiques d’architecture romaine, quelquefois construit en bois poli avec soin, et orné de sculptures qui ne manquaient pas d’élégance. Autour du principal corps de logis se trouvaient disposés par ordre les logements des officiers du palais, soit barbares, soit romains d’origine, et ceux des chefs de bande qui, selon la coutume germanique, s’étaient mis avec leurs guerriers dans la *truste* du roi, c’est-à-dire, sous un engagement

spécial de vasselage et de fidélité. D'autres maisons de moindre apparence étaient occupées par un grand nombre de familles qui exerçaient, hommes et femmes, toutes sortes de métiers, depuis l'orfèvrerie et la fabrique des armes jusqu'à l'état de tisserand et de corroyeur, depuis la broderie en soie et en or jusqu'à la plus grossière préparation de la laine et du lin.

'Braisne fut le séjour favori de Clother, le dernier des fils de Chlodowig, même après la mort de ses trois frères lui eût donné la royauté dans toute l'étendue de la Gaule. C'était là qu'il faisait garder, au fond d'un appartement secret, les grands coffres à triple serrure qui contenaient ses richesses en or monnayé, en vases et en bijoux précieux; là aussi qu'il accomplissait les principaux actes de sa puissance royale. Il y convoquait en synode les évêques des villes gauloises, recevait les ambassadeurs des rois étrangers, et présidait les grandes assemblées de la nation franke, suivies de ces festins traditionnels parmi la race teutonique, où des sangliers et des daims entiers étaient servis tout embrochés, et où des tonneaux défoncés occupaient les quatre coins de la salle.'—*A. Thierry, 'Récits des temps Mérovingiens.'*

Here Sigebert, King of Neustria, was murdered (580) by the emissaries of Fredegonde, four years after the bishop Salvius of Alby, walking by the riverside with Gregory of Tours, had seen the sword of the judgment of God suspended over the palace of the king.¹

There is no trace of the Merovingian palace remaining at Braisne, but the noble church of *S. Yved*, on the river Vesle, well deserves a halt from architects and antiquarians. It belonged to an abbey of Premonstratensians, and its resemblance to the cathedral of Laon, and its being of the same date (end of XII. c.) cause it to be attributed to the same architect. Its beautiful portal and two bays of the nave have been recently destroyed, otherwise it is unaltered. The church, as it remains, consists of two bays of the nave, with aisles, transepts projecting to the depth of one bay, and a choir without aisles, united to the wall of the transept by chapels of unusual grace. A triforium runs under the upper windows, which have no mullions. Great rose-windows light the transepts. In the centre of the cross

* *Greg. Turon, 'Hist. Franc.,'* v., t. ii., 264.

rises a tower with a lanthorn, having a second triforium in the interior.

'L'église abbatiale de S. Yved de Braisne, un des monuments les mieux conçus, fut bâti certainement sous la direction d'un artiste consommé dans son art. Ce monument, commencé en 1180, n'était consacré qu'en 1216. La légende qui donne



BRAISNE.

l'histoire de sa construction est empreinte de cette tradition de nombres sacrés qu'on retrouve souvent dans les légendes antiques relatives aux travaux d'architecture. C'est Mathieu Herbelin qui parle : "Au tems que la notable dame Agnès, comtesse de Dreux et de Brayne, faisoit bastir et edifier l'ouvrage dicelle Esglise, y avoit *douze* maistres maçons, lequels avoient le regard et connoissance par dessus tous les autres ouvriers, tant en taillant

les imaiges et ouvrages somptueux décelle esglise comme à conduire ledit oeuvre. Et combien que en faisant et conduisant ledict ouvrage par chacun jour se trouvoient continuallement et journellement *treize* maistres, neantmoins, au soir et en payant et sallariant lesdits ouvriers, ne se trouvoient que lesdits douze maistres. Parquoy lon peult croire et estymer que cestoit ung oeuvre miraculeux, et que Nostre Seigneur Dieu amplioit ledict nombre de treize. Pour lequel ouvrage, ainsi comme on peult verre presentement, fust faict et accomplit en *sept* ans et *sept* jours, ainsi que l'on trouve par les ancyennes cronicques de la fondation de ladie Esglise." Nous ne pourrions certifier que ce monument ait été construit en sept ans et sept jours; mais nous pouvons constater que le nombre sept est le générateur du plan.'—*Viollet le Duc*.

Not far from the village is the picturesque XIII. c. *Château de la Folie de Braisne*. The remains of a priory of *S. Thibault* (XI. c. and XII. c.) are passed on r. before reaching—

29 k. *Fismes*, the Roman station of Fines Suessionum. The church is XI. c., XIII. c., and XVI. c. The ramparts, which have four gates, are employed as promenades.

Near this, on the high road from Soissons to Reims, is a rare example of an ancient *Reposoir*, or chapel, which was also intended as a refuge for travellers. It was built by Enguerrand de Courcelles, in 1265, but has been altered in XVI. c. It has gothic vaulting and contains an altar and piscina; the crucifix and statues which once decorated the front, have perished.

5 k. from Fismes is *Courville*, with a fine XII. c. church, and a ruined castle where Mazarin was a prisoner, and 9 k. in the same direction *Arcis-le-Ponsart*, with a church partly XII. c., partly renaissance. Near this is the abbey of *Igny*, founded 1126, and rebuilt 1780.

55 k. Reims (see later).]

Leaving Tergnier the main line reaches—

250 k. (from Calais) *La Fère*, a fortified town in the valley of the Oise, with a XV. c. church of *S. Montain*, containing the monument of Marie de Luxembourg, 1546.

262 k. *Crépy-Couvron*, *Crépy-en-Laonais* has two churches—S. Pierre (xiii. c.) and Notre Dame (xiv. c. and xv. c.).

272 k. *Laon* (Hotels : *de la Hure*—very indifferent ; *de l'Écu de France*—omnibus). The ‘Rock of Laon,’ the capital of the Department of Aisne, rises to the r. of the railway, overlooked by its glorious cathedral. The Celtic Laudunum, known as Lugdunum Clavatum in Roman times, Laon was evangelised by S. Rémi, who established its bishopric. Here the famous Louis, or Lodowig, son of Count Eudes, held in the x. c. a court illustrious under the brave Duchess Gerberga, and here their son Charles afterwards established himself, and was fruitlessly besieged by Hugues Capet in the ancient Carlovingian stronghold, till it was taken by the treachery of Bishop Asceline. Hugues Capet rewarded the treacherous bishop with the rank of the second ecclesiastical peer of France, and his city became thenceforth the cradle of the Capetian dynasty. In later days the history of the town became chiefly that of its bishops, till, in 1814, after it had fallen into the hands of the Prussians, Blücher made it his principal point of successful resistance to Napoléon I. during March 9 and 10. Here also the French army attempted to re-form after the catastrophe of Waterloo. Berthe, mother of Charlemagne, Louis IV., Lothaire, and Louis V. were all born at Laon.

The magnificent many-towered *Cathedral of Notre Dame* nobly crowns the flat top of the hill, and is a glorious feature in all distant views. It was chiefly the work of Bishop Gauthier II. de Mortagne, 1155 to 1174, as it was then found necessary to rebuild many of the calcined walls, hastily restored after the cathedral

was burnt and the bishop murdered during a popular tumult in 1112. The W. façade, which is exceedingly striking, is remarkable for its deep portals and its two towers, square at the base and terminating in octagonal belfries, whilst the buttresses at the angles support graceful openwork turrets of two stories. Four similar towers formerly stood at the angles of the transepts, and two of these remain, though deprived of their spires. In the centre of the church is a square lanthorn tower, pierced on each face by two windows, separated by buttresses. The twin portals of the N. transept and the rose above them date from XII. c., those of the S. transept were re-made in XIII. c., when their rose was replaced by a large mullioned window. The apse is square as in so many churches of Brittany and Normandy. A rose opens above three long windows in the wall of the chevet, crowned externally by a gallery between two turrets.

Above the aisles runs a vaulted triforium and a second triforium at the base of the central lanthorn; at the sides of the choir are the Treasury and Sacristy. At the E. end of each transept is a two-storied chapel with an apse. The pulpit comes from the abbey of Val-S.-Pierre. S. of the nave are the noble little XIII. c. cloister and the chapter-house.

‘Laon est une ville turbulente qui, pendant un siècle, est en lutte ouverte avec son seigneur, l’évêque. Après ces troubles, ces dissensions, le pouvoir royal qui, par sa conduite, commence à inspirer confiance en sa force, parvient à établir la paix : mais on se souvient, de part et d’autre, de ces luttes dans lesquelles seigneurs et peuple ont également souffert ; il faut faire des concessions réciproques pour que cette paix soit durable. La cathédrale se ressent de cette sorte de compromis : sa destination est religieuse, son plan conserve un caractère civil.

‘La cathédrale n'a pas l'aspect religieux des églises de Chartres, d'Amiens, ou de Reims. De loin, elle paraît un château plutôt qu'une église ; sa nef est, comparativement aux nefs ogivales et même à celle de Noyon, basse ; sa physionomie extérieure est quelque peu brutale et sauvage ; et jusqu'à ces sculptures colossales d'animaux, boeufs, chevaux, qui semblent garder les sommets des tours de la façade, tout concourt à produire une impression d'effroi plutôt qu'un sentiment religieux, lorsqu'on gravit le plateau sur lequel elle s'élève. On ne sent pas, en voyant Notre Dame de Laon, l'empreinte d'une civilisation avancée et policée, comme à Paris ou à Amiens ; là tout est rude, hardi : c'est le monument d'un peuple entreprenant, énergique et plain d'une mâle grandeur. Ce sont les mêmes hommes que l'on retrouve à Coucy-le-Château, c'est une race de géants.

‘C'est dans ce vaisseau, qui conserve tous les caractères d'une salle immense, que, pendant plus de trois siècles, se passèrent, à certaines époques de l'années, les scènes les plus étranges. On y célébrait, le 28 décembre, la fête des Innocents, où les enfants de choeur, portant chapes, occupaient les hautes stalles et chantaient l'office avec toute espèce de bouffonneries ; le soir, ils étaient régaliés aux frais du chapitre. Huit jours après, venait la fête des Fous. La veille de l'Épiphanie, les chapelains et choristes se réunissaient pour élire un pape, qu'on appelait le patriarche des fous. Ceux qui s'abstenaient de l'élection payaient une amende. On offrait au patriarche le pain et le vin de la part du chapitre, qui donnait, en outre, à chacun huit livres parisis pour le repas. Toute la troupe se revêtait d'ornements bizarres, et avait, les deux jours suivants, l'église entière à sa disposition. Après plusieurs cavalcades par la ville, la fête se terminait par la grande procession des *rabardiaux*. Ces farces furent abolies en 1560, mais le souvenir s'en conserve dans l'usage, qui subsista jusqu'au dernier siècle, de distribuer, à la messe de l'Épiphanie, des couronnes de feuilles vertes aux assistants.’—*Viollet le Duc.*

N.E. of the cathedral is the XIII. c. Évêché, now the *Palais de Justice*. Its great hall (now divided) was built by Bishop Garnier in 1242. Delightful promenades with lime avenues run below along the edge of the hill.

A very long street winds along the ridge of the hill to *S. Martin*, at the extreme N.W. of the town, once belonging to a Premonstratensian abbey and built in 1140. Its plan is a triple nave of two bays, a transept—in which there is little external of gothic except the form of the mouldings—flanked on the E. by six little square chapels, and a choir without aisles, ending in a straight wall, and with a simple



LAON.

cornice which deserves attention. Legend tells that the first bay of the nave was added at the end of the XIII. c. to contain the tomb of a Sire de Coucy, who had been a great benefactor of the abbey. Dying excommunicated, he had been buried outside the W. door, which caused such remonstrance, that it was necessary to enlarge the church to enclose his graye. From the last bay of the nave rise twin XIII. c. towers. Of the tombs near the entrance, that on l. commemorates Jeanne de Flandre, widow of

Enguerrand IV., sire de Coucy, who died abbess of Sauvoir-sous-Laon 1333—a remarkable work of the Flemish sculptor Pierre de Puez. In the other tomb, the figure of a XIII. c. knight in armour, is in very slight relief. Inserted in a pillar on l. is the gravestone of the abbot Pierre du Pont (xv. c.). Many of the pictures are copies by the monk Crépin Quillet, of the time of Louis XV. The abbatial buildings are occupied by the *Hôtel-Dieu*. An octagonal chapel of the *Templars*, now belonging to the Frères de la Doctrine Chrétienne, is of 1134. Nothing remains of the ancient royal abbey of S. Saleberga, named after the first wife of Charles le Simple. Her successor Ogiva, sister of Athelstan of England, was its abbess, and afterwards her daughter-in-law, Gerberga, wife of Louis V. of France.

To the S. of the town is the *Abbaye de S. Vincent*, now belonging to the Jesuits. Its magnificent church, of the end of XII. c., was demolished in 1794. The abbot's house, of XVII. c., and the outer walls, partly XIII. c., alone remain. The buildings of the *Abbaye de S. Jean* are now used for the *Préfecture*.

In the suburb of *Vaux*, near the railway, is a beautiful church of the XI. c. with a choir of XII. c. It contains an old silk tapestry. The remarkable XIII. c. buildings, usually known as *Les Granges de Vauclair*, deserve the attention of architects.¹

An excursion may be made from Laon to (16 k.) Urcel (see p. 422), passing (6 k.) *Bruyères*, a very ancient fortified village with a church chiefly XI. c. and XII. c., possessing a low fortified XIII. c. tower, and three apses with sculpture; (7 k.) *Vorges* picturesquely situated, with a fortified XIII. c. church; (10 k.)

¹ See De Caumont, *Arch. Civile du Moyen Âge*.

Presles, with an xi. c. and xii. c. church and a ruined castle of the bishops of Laon; (11 k.) *Nouvion-le-Vineux*, with a beautiful church, chiefly xii. c. and xiii. c., with a porch of xiv. c.; and (12 k.) *Laval*, with an octagonal tower with mouscharabis.

Another excursion may be made to (6 k.) *Molinchart*, with the curious mass of rocks called *Hottée de Gargantua*, or *la Butte des Rocailles*. Turning aside (r.) from the road to Molinchart, the interesting ruined xiii. c. castle of *Cerny-les-Bucy* may be visited. A short distance from Molinchart (2 k. from Mons-en-Laonnois (see p. 423) is the picturesquely situated church of *Laniscourt* (xi. c. and xii. c.) on a steep hill which contains the caves called *Les Grottes des Moines Rouges*.

[There is a diligence from Laon to Aubenton by—

13 k. *Notre Dame de Liesse* (de Laetitia), a famous place of pilgrimage from the xii. c. Tradition tells that, in that century, three brothers of the family of Eppes de Marchais were taken prisoners during the Crusades. The sultan sent his daughter to their dungeon in the hope that she might convert them to the Mussulman faith, but, on the contrary, she listened to their arguments, and promised herself to embrace Christianity if an image of the Virgin were shown to her. The brothers Eppes had nothing of the kind, but forthwith an image miraculously appeared in the cell, blazing with celestial light; and the sultan's daughter, entirely convinced, set the brothers free, and eloped with them, carrying off the image, which has ever since been venerated here. The church, which the three brothers built in xii. c., was replaced in xiv. c. by the present building; the portal is xv. c. At the cross is a spire with pinnacles. A rich jubé divides the nave from the choir, and almost hides the sanctuary, which contains the black image, and, amongst thousands of ex-votos, a picture given by Louis XIII. and Anne d'Autriche, when they came hither to pray for a son. Against the pillars of the nave are statues of the Eppes brothers. A miraculous fountain is enclosed in a little chapel. 3 k. to S. of Liesse is the beautiful renaissance *Château de Marchais*, built xvi. c. by Nicolas de Longueval, Comte de Bossut, surintendant des finances, who, to save his life, when accused of treason, gave up his château and lands to Cardinal Charles de Lorraine, by whom François I.

was often received. The château now belongs to Albert, Prince of Monaco, and is full of precious objects.

35 k. *Montcornet*, formerly fortified, has a church of XII. c. and XIII. c.

44 k. *Rozoy-sur-Serre*, fortified at a very early period, has a church (S. Laurent) partly XII. c. and XIII. c.

53 k. *Brunechamel*, has a XVI. c. fortress.

61 k. *Aubenton*, near the confluence of the Ton with the Aube, has a church, partly XI. c. Its portal has a curious relief. 6 k. S.W. is *Rumigny*, a barony of the house of Guise, afterwards of Bourbon-Condé, which has a XVI. c. château, and a pilgrimage *Chapelle de la Houssoye.*]

[A line runs N.E. from Laon to Mézières (and Namur), by Hirson, passing—

25 k. *Marle*. The early gothic church, with a spire, contains the XV. c. tomb of Sire de Bournonville. On the r. of the line are *Prisces*, *Burelles*, and *Hary*, all with fortified churches.

39 k. *Vervins*, a small manufacturing town with a church chiefly XVI. c.

47 k. *La Bouteille*. The church of XVI. c., flanked by four towers, contains a XIII. c. chalice, and a bell from the abbey of *Foigny* (founded 1121), of which the small remains lie 3 k. to the N.

57 k. *Hirson*. See ch. v.]

Leaving the suburb of Vaux, the main line reaches—

291 k. (from Calais) S. *Erme*. On the hill of *Vieil-Laon* to S.W. are the remains of an ancient camp.

303 k. *Guignicourt*.

[A road turns E. to (38 k.) *Rethel* (see ch. vi.) by—

14 k. l. 2 k. *Asfeld*, which has a very curious brick church built in 1683, in imitation of the Pantheon at Rome.

Near this is the fine church of *Saulx-S.-Rémy*, which has a triple romanesque nave of three bays, romanesque transepts and choir, and a square tower with romanesque windows.

28 k. *Château Porcien*, which belonged to the family of

Richelieu, and has some remains of its ancient castle. The choir and tower of the church are XVI. c.

34 k. *Barby*. The modern church contains the epitaph of Élisabeth la Chandenière, mother of the famous Jean Gerson, chancellor of the University of Paris in XIV. c.]

313 k. *Loivre*. 6 k. E. is *Bourgogne*, with a XIII. c. church.

324 k. *Reims* (Hotels : *Lion d'Or*—close to the cathedral, good ; *Grand Hôtel*—good ; *de la Croix Rouge*—all near the cathedral). There are tramways in the principal thoroughfares of the town ; one may be taken—from the Square Colbert opposite the station—to the cathedral or to S. Rémi.

Reims, known as Durocortorum at the time of the Roman invasion, was a flourishing city under the Romans. About 352 SS. Sixte and Sinice came hither to preach Christianity, which was embraced by the consul Jovinus, whose cenotaph is still to be seen at the Archevêché. Forty years later, Reims was taken by the Vandals, and S. Nicaise was murdered (406) on the threshold of the cathedral which he had founded. After the conquest of Champagne by Clovis, the see of Reims was occupied for seventy-five years by S. Rémi (Remigius—bishop at twenty-two), and Clovis was baptized by his hand in the cathedral ; a circumstance which led to its after-importance in the history of the monarchy, as the kings of the first and second race desired to be consecrated with the oil which tradition affirmed a dove to have brought in the holy phial (ampoule) for the baptism of the first Christian king, and which was preserved in the abbey of S. Rémi.

Taken by Chilperic in 563, and by Charles Martel in 720, in spite of the courage of the bishop, S. Rigobert, who

was driven into exile, Reims witnessed the interview of Pope Stephen III. and Pépin, and of Leo III. and Charlemagne (804), as well as the coronation of Louis le Débonnaire by Stephen IV. (816). In the succeeding centuries many archbishops of Reims attained a world-wide fame, especially the learned Hincmar (845), and Gerbert (afterwards Pope Sylvester II.), whose lectures as a monk, under his predecessor Adalbéron, had a great celebrity. The archbishops had temporal rule over their town, and coined their own money till the XIV. c. In 1119 Calixtus II. held a council at Reims to reconcile Henry I. and Louis le Gros and to excommunicate the emperor Henry V. In 1429 Reims was delivered from the yoke of the English by Jeanne Darc, who herself presented the keys of the town to Charles VII., and assisted there at his coronation.

The town of Reims, till recently one of the most picturesque in France, is now intersected by wide and handsome streets, in the style of Parisian boulevards which give it quite another character. There are many who will deplore the change to the straight lines and featureless character of the present approach, from the quaint street which formerly led to the W. front of the cathedral, as shown in the accompanying woodcut. The magnificent *Cathedral of Notre Dame*, which has undergone complete restoration under Viollet le Duc, is one of the finest buildings in the Christian world.

‘Ce prodige de magnificence, qui s’entoure d’une armée de cinq mille statues, et qui fait flamboyer au soleil couchant les vitres resplendissantes de sa façade percée au jour, comme un mur de piergeries ruisselantes de lumière.’—*Henri Martin.*

‘Celle-ci est achevée, contre l’ordinaire des cathédrales.

Riche, transparente, pimpante dans sa coquetterie colossale, elle semble attendre une fête ; elle n'en est que plus triste, la fête ne revient plus. Chargée et surchargée de sculptures, couverte plus qu'aucune autre des emblèmes du sacerdoce, elle symbolise l'alliance du roi et du prêtre. Sur les rampes extérieures de la croisée batifolent les diables, ils se laissent glisser aux



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pertes rapides, ils font la moue à la ville, tandis qu'au pied du clocher-à-l'Ange le peuple est pilorié.'—*Michelet, 'Hist. de France.'*

The little basilica where S. Rémi baptized Clovis was replaced in the ix. c. by a church which was built in 1211, and in the following year Archbishop Albéric Humbert

began to raise a new cathedral upon a gigantic scale ; he pushed the work with such vigour that it was finished in 1242. The wonderful unity of the architecture attests the rapidity of the work. The architects employed were Bernard de Soissons, Gauthier de Reims, Jean d'Orbais, and Jean Loups. At the end of the XIII. c. the church was found to be too small for the vast crowds who flocked to the coronations, and the nave was lengthened, the present façade having been finished in the course of the XIV. c. from designs of the XIII. c. under the architect Robert de Coucy. On July 24, 1481, a terrible fire consumed the roof, the five lead spires of the transept, the balustrades, and as much as had been executed of the W. spires, which were not replaced. In the XVIII. c. many valuable architectural details perished, and many of the statues on the W. front were destroyed, for fear of their falling during the coronation of Charles X. in 1825. The beautiful cloistered parvis of the cathedral remained entire till the coronation of Louis XVI.

The principal features of the glorious W. *façade* of Reims are its three portals—of the Virgin, S. Paul (l.), and the Last Judgment (r.)—with their numerous statues ; the great rose-window, framed in a gothic arch, decorated with statues like the doors ; the Galerie de Rois (de France) ; and the towers,—that on the S. contains the two great bells. In the central portal the Madonna has the principal place (not Christ, as at Chartres, Amiens, and Paris).

' All the dignity and grace of the style here reaches a truly classical expression. Nevertheless, even here, in one of the master-works of the time, we find great variety in the mode of

treatment. There are heavy stunted statues with clumsy heads and vacant expression, like the earlier works at Chartres ; others are of the most refined beauty, full of nobility and tenderness, graceful in proportion, and with drapery which falls in stately folds, free in movement, and with gentle loveliness or sublime dignity of expression ; others again are exaggerated in height, awkward in proportion, caricatured in expression, and affected in attitude.'—*Lübke*.

The N. transept had two portals. The greater—of *S. Rémi*—has statues of the principal bishops of Reims.

'That different hands were employed on the same portal may be seen in the forty-two small seated figures of bishops, kings, and saints, which, in three rows, fill the hollows of the archivolts. They are, one and all, of enchanting beauty, grace, and dignity ; the little heads delightful ; the attitudes most varied ; the drapery nobly arranged, and so varied in conception that it would be impossible to conceive more ingenious variations.'—*Lübke*.

The smaller portal, amongst other statues, has the beautiful figure of Christ in benediction, known as *Le Beau Dieu*.

'This is a work of such beauty that it may be considered the most solemn plastic creation of its time. It shows perfect understanding and admirable execution of the whole form in its faultless proportions, and moreover there is such majesty in the mild, calm expression of the head, over which the hair falls in soft waves, that the divine seriousness of the sublime Teacher seems glorified by truest grace. The right hand is uplifted, and the three forefingers stretched out ; the left hand holds the orb, and, at the same time, the mantle, which is drawn across the figure, and the noble folds of which are produced by the advancing position of the right foot. The following of nature in this masterly figure is in all its details so perfect that not merely the nails of the fingers, but the structure of the joints, is characterised in the finest manner.'—*Lübke*.

Equally beautiful are the reliefs on the tympanum, representing the Last Resurrection and Judgment. In the former the varied emotions of the many figures rising from their tombs are marvellously expressed. On the frame of the rose-window above are colossal figures of Adam and Eve, and over this a gallery with seven statues of prophets; higher still the Annunciation.

Beneath the rose of the *S. transept*, behind the archbishop's palace, are statues representing the Church and the Synagogue, and, in the gable, the Assumption. The *Angels' Tower*, over the choir, is the only one restored after the fire of 1481. At its foot are statues.

'Ce sont huit figures de taille gigantesque, servant de cariatides. L'un des bourgeois tient une bourse d'où il tire de l'argent, un autre porte des marques de flétrissure : d'autres, percés de coups, présentent les rôles d'impôts lacérés. Quelques amateurs croient que ces figures font allusion à une révolte arrivée au sujet de la gabelle, en 1461, et connue sous le nom de *mique-maque*. Louis XI. fit pendre deux cents des rebelles. D'autres prétendent que dès le onzième siècle les Rémois s'étant révoltés contre Gervais, leur archevêque, furent condamnés à construire le clocher à leurs dépens. Quatre statues semblables étaient placées sur des colonnes d'argent qui entouraient le maître-autel.'—*Michelet, 'Hist. de France.'*

The interior of Reims cathedral is 466 ft. long, and 121 ft. high. The nave and transepts have aisles. The nave has eight bays, and the transepts project to the depth of a single bay. Above the aisles is a triforium. Eight chapels radiate around the choir. The exquisite sculpture of the capitals in the nave deserves attention. Over the great W. portal the Martyrdom of S. Nicaise, at the entrance of the original church, is commemorated in sculpture; and over

the whole W. wall are little statues in niches, sometimes combined into scenes, such as the Massacre of the Innocents. A population of statues fills the whole church. On the buttresses of the choir chapels are small figures of adoring angels; while in the niches stand larger angels, as guardians of the house of God. To most visitors, however, the chief interest of the interior will be derived from its beautiful XIII. c. glass, and its rich decoration of tapestries, of which fourteen (at the transept end of the nave) were given by Robert de Lénoncourt in 1530. Then (nearer the W.) come two remaining out of the six called *Tapisseries du fort roi Clovis*, given by the Cardinal de Lorraine in 1570; then (more W.) a selection from the splendid *Tapisseries de Perpessack* (named from a manufacturer of great repute, who worked for the Duke of Mantua), given in 1633 by Archbishop Henri de Lorraine. In the r. transept are sometimes hung some Gobelins tapestries, from designs of Raffaelle, given by the Government in 1848. In the l. transept is a clock with figures. The organ is of 1481, by Oudin Hestre. In the Chapelle S. Jean is the XIII. c. monument of Hugues Libergier, architect of S. Nicaise.

The interesting contents of *the Treasury* (le Trésor, shown by the sacristan) include le Reliquaire de Sanson (XII. c.); le Reliquaire de SS. Pierre et Paul (XIV. c.); le Reliquaire du S. Sépulcre (XVI. c.), given by Henri II. at his coronation; le Vaisseau de S. Ursule, given by Henri III.; the chasuble of S. Thomas à Becket; the XII. c. chalice, called Calice de S. Rémi; le Reliquaire de la S. Ampoule, made for the coronation of Charles X., with a vast quantity of church plate given by that king.

'On se sert au sacre de deux couronnes : de la grande de Charlemagne, et d'une autre qui est faite pour la tête du roi, et enrichie de pierreries. La grande est exprès d'une largeur à ne pas pouvoir être portée sur la tête, et c'est celle qui sert au couronnement. Elle est faite ainsi pour donner lieu aux onze pairs servans d'y porter chacun une main au moment que l'archevêque de Reims l'impose sur la tête du roi, et de le conduire, en le soutenant toujours, jusqu'au trône du jubé, où se fait l'intronisation.'—*S. Simon, 'Mémoires,' 1722.*

Of the many historic events which this old cathedral has witnessed, the most important to French history was doubtless the coronation of Charles VII.

'Le sacre eut lieu dans Notre Dame de Reims, selon les rites accoutumés ; le Duc d'Alençon, les Comtes de Clermont et de Vendôme, les sires de la Trémouille et de Laval, et un autre seigneur, représentèrent les six pairs laïques de l'ancienne monarchie ; les regards des assistants portaient bien moins sur les acteurs de cette imposante cérémonie, que sur Jeanne la Pucelle, debout, près de l'autel, son étendard à la main. Cette céleste figure, illuminée par les rayons mystérieux qui tombaient des vitraux peints, semblait l'ange de la France présidant à la résurrection de la patrie : on eût dit qu'autour d'elle, à l'appel des trompettes qui sonnaient "à faire fendre les voûtes de la cathédrale," s'animait tout ce peuple immobile et muet de séraphims, d'évêques et de rois qui remplit et environne l'auguste basilique.

'Après que les pairs eurent proclamé le roi et que Charles VII. eut reçu l'onction sainte, Jeanne s'avança vers lui et lui embrassa les genoux, "en pleurant à chaudes larmes :" "Gentil roi, "lui dit-elle," ores est executé le plaisir de Dieu, qui vouloit que vous vinssiez à Reims recevoir votre digne sacre, en montrant que vous êtes vrai roi, et celui auquel le royaume doit appartenir!" Des acclamations entrecoupées de pleurs sympathiques firent retentir de toutes parts les voûtes de la cathédrale. C'était la France renaissante que se sacrifiait elle-même ! On sentait que rien de si grand ne s'était accompli dans la cité de Saint-Rémi, depuis le jour où l'apôtre des

Franks avait initié Clovis et son peuple à la foi du Christ.'—*Henri Martin, 'Hist. de France.'*

'Entre, ô peuple!—Sonnez, clairons, tambours, fanfare!
Le prince est sur le trône ; il est grand et sacré !
Sur la foule ondoyante il brille comme un phare
Des flots d'une mer entouré.
Mille chantres des airs, du peuple heureux image,
Mélant leur voix et leur plumage,
Croisent leur vol sous les arceaux ;
Car les Francs, nos aïeux, croyaient voir dans la nue
Planer la Liberté, leur mère bien connue,
Sur l'aile errante des oiseaux.

'Le voilà Prêtre et Roi!—De ce titre sublime
Puis que le double éclat sur sa couronne à lui,
Il faut qu'il sacrifie : où donc est la Victime ?
La Victime, c'est encore lui !
Ah ! pour les Rois français qu'un sceptre est formidable !
Ils guident ce peuple indomptable,
Qui des peuples règle l'essor ;
Le monde entier gravite et penche sur leur trône ;
Mais aussi l'indigent que cherche leur aumône
Compte leurs jours comme un trésor !'

Victor Hugo.

To the r. of the cathedral is the *Palais Archiépiscopal* (shown by the concierge), begun by Guillaume Briconnet in 1498, finished in 1509 by Robert de Lénoncourt, partly rebuilt in 1675 by Charles-Maurice Le Tellier. The *Salle de Tau* is a fine hall, with a xv. c. chimney-piece, sixteen medallions of archbishops round the cornice, and portraits of fourteen kings crowned at Reims. A handsome suite of rooms were used by the kings when they came for coronation. The chapel or *Chapelle Palatine*, of two storeys, dates from 1230. The upper still serves for worship ; the lower is used as a *Musée d'Antiquités*, the most important

object preserved here being the cenotaph tomb of the Christian consul Jovinus, with sculptures of a hunting scene.

The tramway may be used to accomplish the considerable distance (by Rue du Bourg-S.-Denis, and Rue Gambetta) from the cathedral to the *Church of S. Rémi*. Here, the chapel in which the body of the saint had been laid in 600 was rebuilt by Tilpin and Hincmar, and again by the Abbot Airard, in 1015. But the present church was only begun in 1041 and consecrated by Leo IX. in 1049. The rond-point, the portal and two bays next to it, were added (1162-81) by Pierre de Celles, afterwards bishop of Chartres, and the transept by Robert de Lénoncourt in 1481. The S. transept, which is partly flamboyant, has a beautiful portal surmounted by a rose-window. Each of the five apsidal chapels opens upon the ambulatory by three graceful arches, as at Notre Dame de Châlons. The splendid windows of the apse are of the beginning of the XIII. c.; the clôture of the choir is renaissance. Louis V. of France, who died of injuries received by a fall from his horse in pursuing what was supposed to be a were-wolf, near the town, was buried here (954), with his wife Gerberga, and their son Lothaire was laid beside them in 986. But all the precious monuments in S. Rémi perished in the Revolution, except twelve statues, belonging to the ancient tomb of the saint, representing the twelve peers of France, and the figure of the saint himself. These sculptures were arranged to form part of a tomb erected in 1803, but the present renaissance *Tomb of S. Rémi* only dates from 1847. The dignified statues of the saints which surround it are full of expression and character. In the triforium are ten tapestries illustrative of the life of

S. Rémi, given by Archbishop Robert de Lénoncourt in 1531. At the end of the l. aisle is a list of the kings, princes, archbishops, abbots, and other great personages buried near the shrine of S. Rémi.

The abbatial buildings of S. Rémi are now occupied by the *Hôtel-Dieu*, founded and richly endowed in 848 by Archbishop Hincmar. A beautiful gothic cloister remains.

The tramway will lead (re-passing the cathedral) to the *Place Royale*, which has a bronze statue of Louis XV. The figures of France and Commerce at the sides of the pedestal are by Pigalle. Hence the Rue Royale leads to the *Place des Marchés*, where the *Maison de Jacques-Callou* (No. 9) is xv. c. The Rue de Tambour (containing the interesting XIV. c. *Maison des Musiciens*, built for the poet Guillaume de Machau, and another XIV. c. hôtel beside it) takes us to the *Hôtel de Ville*, the older part of which, decorated with an equestrian statue of Louis XIII., dates from 1627. It contains the *Bibliothèque* and *Musée*, with the usual picture gallery (open 1 to 5 in summer, 1 to 4 in winter, on Sundays and Thursdays, and always shown to strangers from 10 to 4 on weekdays).

Behind the *Hôtel de Ville*, three streets lead to the Roman *Triumphal Arch*, called *Porte de Mars*, said to have been built by Agrippa, when governor of Gaul, in honour of Julius and Augustus Caesar, and named from a temple of Mars which stood close by.¹ Enclosed in the ramparts in

¹ Reims is the only town in France where the gates have pagan names—de Lumière (or Dieu Lumière) on the east; de Cérès, opening to the country towards Rethel, covered with wheat (*cereales*); de Mars, towards the Roman road, the military way of Caesar from Laon to Soissons; de Vénus, towards the walks propitious for love; and the Porte Basée, said to have been Porte Bacchus, opening towards the vineyards of Ay and Épernay. See Didron, *Annales Archéologiques*.

1544, it was only entirely exposed in 1857. Under the central arch were representations of the months; under one of the others, Romulus and Remus with the wolf; under the third, Leda and the swan. In the promenades near the arch, a Roman *Mosaic Pavement* is to be seen. In the Faubourg de Laon, facing the arch, is the modern church of *S. Thomas* (1847), with the tomb of its archiepiscopal founder Cardinal Gousset. At *Légery*, near Reims, Urban II., who preached the first crusade, was born.

[For the line from Reims to Épernay see ch. vi. From Reims to Mézières (Paris to Namur) see ch. vi. For the line to Paris by Le Ferté-Milon, Trilport, and Meaux see ch. vi.]

338 k. *Sillery*, producing a famous dry wine. The church is xi. c. and xiii. c.

345 k. *Thuisy*. The xii. c. church contains a xv. c. tomb. At 6 k. S.W. is *Versy*, famous for its wine, with the ruined monastery of *S. Basle*. The church of *Courmelois* (r. of the line) is xiii. c. and xvi. c.

381 k. Châlons-sur-Marne (see ch. vi.). The line follows that from Paris to Nancy to (413 k.) Vitry-le-François, and (426 k.) Blesmes (see ch. vi.). From Blesmes, the line turns S.E. to—

434 k. *S. Dizier* (Hôtel: *du Soleil d'Or*), a dull manufacturing town on the Marne, which owes its name to the remains of S. Didier having been brought here by the Christians after the destruction of Langres by the Germans in 264. In 1570 S. Dizier formed part of the dowry of Mary Stuart. On leaving the station (turning l., then r.) we soon see the gothic chapel and spire of the *Collège Ecclésiastique* established in a former Capuchin convent. The street ends in

a square containing the *Hôtel de Ville* of 1824. Hence the Rue de l'Hôtel de Ville leads to the parish *church*, rebuilt in XVIII. c. except the gothic façade with its triple portal.

[A line leads N.E. to (28 k.) Revigny. See ch. vi.]

[A line leads from S. Dizier to Bar-sur-Aube, by—

23 k. *Vassy*, famous for the massacre of its Protestant population in 1562 by the followers of the Duc François de Guise. The road from the station leads to the ancient *Porte Notre Dame*. The church dates from XI. c.—sanctuary, transept, and tower, with additions (lateral chapels) of XV. c. and XVI. c. The noble, but injured, portal is XIII. c. The woodwork of the choir comes from Abbaye de S. Urbain.

40 k. *Doulevant* (Hotel: *du Lion d'Or*). The church is XIII. c. and XV. c. except the renaissance portal. A modern château replaces the old castle. Omnibus to (2½ k.) *Cirey-sur-Blaise*, which has a fine XVII. c. château (with XVIII. c. additions, where Voltaire resided from 1733 to 1749 with Mme. Duchâtel, and where he wrote many of his works). The château is now the property of the family of Damas.

15 k. from Doulevant is *Soulaines*, with a very fine church, chiefly XVI. c. The vaulting and pendants of the interior are unusually beautiful. A timber chapel, with a porch, is XIV. c.

65 k. Bar-sur-Aube. See ch. ix.]

[A line leads S.W. from S. Dizier to Troyes, by—

29 k. *Montier-en-Der*, which owes its existence to an abbey founded in 671 by S. Bercaire, of which the magnificent church remains. The romanesque nave is of X. c., the choir of XIII. c. The vaulting of the central nave is in wood, that of its aisles in stone. Five chapels radiate round the ambulatory, which opens to the choir by seven gothic arches, surmounted by a double triforium. To the l. of the church is a famous *Haras*. In the neighbouring village of *Ceffonds*, where Jacques Darc, father of Jeanne, was born, is a XII. c. and XIII. c. church, with fine XVI. c. glass. There is a diligence to (11 k.) *Sommevoire* (at the source

of the Voire), with a XII. c. church containing XIV. c. frescoes, and admirable glass by Claudio Lavergne. The château is XV. c.

52 k. *Brienne-le-Château* (Hotel : *de la Croix Blanche*). The birthplace of Jean de Brienne, King of Jerusalem and Emperor of Constantinople, and the scene of a battle between Napoléon I. and the Allies, Jan. 29, 1814. An avenue leads from the station to the handsome *Château* of the Prince de Bauffremont-Courtenay, built by Fontaine 1770-78, upon the site of an older building. It contains a number of curiosities, autographs, and portraits, the most interesting being that of Arnaud d'Andilly by *Philippe de Champaigne*. The church is XVI. c. On the Place is a statue of Napoléon I. at sixteen, by L. Rochet, recording his residence as a pupil of the military school, which he entered at nine years old, in 1779. On the pedestal of the statue are inscribed the words of his will, in which he bequeathed 400,000 fr. to the town—‘Pour ma pensée Brienne est ma patrie ; c'est là que j'ai ressenti les premières impressions de l'homme.’ At the farm of *Basse-Fontaine* are some romanesque remains of a XII. c. abbey. At *Brienne-la-Vieille* is a church of XII. c. and XVI. c., with a beautiful portal of XII. c. brought from Basse Fontaine, as well as a charming XV. c. reliquary in the sacristy with a statuette of S. J. Baptist pointing out the relic (his own forefinger).

To the l. of the line is the XVI. c. and XVIII. c. church of *La Rothière*.

108 k. Troyes. See ch. ix.]

439 k. *Ancerville-Gué*.

[A branch turns E. to (30 k.) Naix-Ménaucourt on the line from Bar-le-Duc to Neufchâteau, by (27 k.) Dammarie.]

444 k. *Eurville*. $3\frac{1}{2}$ k. S.W., at *Troisfontaines*, are beautiful remains of an abbey church of transition romanesque. The line passes near the Roman monument called *La Pyramide de la Haute-Borne*, supposed to have belonged to an aqueduct, formerly regarded with superstitious respect by the natives.

453 k. *Chevillon*. In a valley to the l. is an old house which belonged to the chronicler Joinville.

457 k. *Curel*, a junction with the line from Commercy to Troyes. See ch. ix.

463 k. *Joinville* (Hotel : *du Soleil d'Or*), a little town, prettily situated under wooded hills. It is supposed to have had its origin in a fortress founded in the iv. c. From the beginning of the middle ages it was a barony, but till the xiv. c. its most illustrious lord was the Sire Jean de Joinville, Seneschal de Champagne, the friend of S. Louis, whom he accompanied to the first crusade, which he describes in his *Histoire de S. Louis*. In the xiv. c. the seigneurie passed to the house of Lorraine : in 1552 it was made a principality by Henri II. in favour of François de Guise, and became the principal residence of his illustrious family. The famous *Ligue du Bien Public* was signed in the château, Dec. 31, 1584, between Philippe II. of Spain and the chiefs of the League. At the end of the xvii. c. the principality passed by heritage to the house of Orléans, which held it till the Revolution, when the Duc d'Orléans sold the château for demolition.

'Joinville, dont la Marne arrose le pied, fait un fort bel effet. C'est une bonne compagnie que cette rivière ; vous la perdez ; vous la retrouverez pour la perdre encore ; et toujours elle vous plaît ; vous marchez entre elle et les plus beaux coteaux.'—*Diderot, 'Lettres à Mdlle. Volland.'*

On entering the town from the railway we are confronted by a characteristic *Statue of the Sire de Joinville*, by Lescorné (1861). In the Place du Marché is the *church* (of xii. c., xiii. c., and xvi. c.) with a graceful spire, but 'restored' into complete newness. The Rue des Capucins leads to the

Hôpital S. Croix, founded by Antoinette de Bourbon and Claude de Lorraine, and enlarged in 1864 : it preserves splendid enamel portraits of the founders by Léonard Limosin. A little street leads hence to the cemetery, where, behind the *Chapelle S. Anne* (built 1502 by Claude de Lorraine), is a commemorative monument to the Sires de Joinville, constructed with fragments from their original tombs.

In the *Hôtel de Ville* are preserved two white marble statues, by Dominique le Florentin, from the tombs of Claude de Lorraine and Antoinette de Bourbon. A vineyard occupies the site of the old château on the hill behind the town. Near the river are some remains of a 'Maison de Plaisance,' called Le *Château du Grand Jardin*, erected in the xvi. c. by Claude Duc de Guise.

7 k. E. of Joinville (omnibus) is *Poissons*, with a fine flamboyant-gothic church of xvi. c. The dividing pillar of the portal bears a statue of S. Vincent: in the tympanum are the Nativity and Adoration of the Magi, separated by Christ in Benediction.

Leaving Joinville, the line passes near the ruined abbey of *S. Urbain*, said to have been founded by Charles le Chauve.

472 k. *Donjeux*. The xii. c. church has a beautiful gothic portal and frescoes of the twelve apostles.

484 k. *Vignory*. The church, built 1040, has a fine xi. c. tower. It has a triple nave, with triforium, and an ambulatory with three radiating chapels. Some good statues are of xiv. c. and xv. c. To the S.W., near a farm, is a ruined castle of x. c., rebuilt xii. c.

488 k. *Vraincourt-Viéville*. *Viéville* has a ruined castle

dismantled in XIV. c., at the entrance of the valley of Vaux, which contains the cave called *Cuve de la Roche* and the rocks of *Roche-Bernard*. At *Roôcourt-la-Côte* are remains of a castle and a church of the Templars.

492 k. *Bologne*.

[A line turns off N.E. to (49 k.) Neufchâteau (see p. 392) by—9 k. *Chantraines*, near which are the remains (XVI. c.) of the Premonstratensian abbey of *Septfontaines*; and—

15 k. *Andelot*, on the site of the important Roman station of Andelaum, where the church contains a XIII. c. tomb.]

506 k. *Chaumont* (Buffet. Hotels : *de France*—good; *de l'Écu*). The town, on a lofty and once barren plateau (Mont Chauve) above the meeting of the Marne and Suize, originated in a fortress built c. 940. It was the place where the Allies (March 1, 1814) signed a treaty not to lay down their arms till they had overthrown Napoléon I. and reduced France to the limits of 1789. The church of *S. Jean Baptiste* dates from the XIII. c., but the choir is XVI. c. flamboyant: the principal nave is early gothic. The church has two W. spires, and a beautiful S. porch, with rich flamboyant tracery. In the interior are (l. transept) a winding staircase in an open tourelle; in the chapel of the Virgin curious mural paintings: in the r. transept is a picture of S. Alexis attributed to *Andrea del Sarto*. The pulpit and banc d'œuvre are by Bouchardon père.

The handsome chapel of the *Lycée*, which belonged to a Jesuit convent till the Revolution, has very rich XVIII. c. decorations. In the buildings of the Palais de Justice may be seen the *Tour Hautefeuille* (x. c.), a remnant of the old

castle of the Comtes de Champagne, with a balustrade of open work.

The town is surrounded by promenades ; that called *Le Boulingrin* has a local popularity.

[A line leads S.W. from Chaumont to (56 k.) Châtillon-sur-Seine (see ch. ix.) by (27 k.) *Latrecey*, whence there is a diligence to (13 k.) *Arc-en-Barrois*, where Mme. Adélaïde built a château. At 4 k. is the curious old *Château de Wal-bruant*.]

518 k. *Foulain*. 5 k. is the ruined abbey of *Poulangy*.

541 k. *Langres* (Hotels : *de l'Europe* ; *de la Poste*). The town, 3 k. from the station, is reached by a *Chemin de fer à Crêmaillère* (the only one in France : ascent 35 c., descent 20 c.), which takes travellers swiftly up two steep hills and lands them on the ramparts of the grey cathedral town, surrounded by beautiful boulevards and overlooking a vast expanse of open country.

'Langres est le type des villes silencieuses, austères de la contrée ; les neiges y séjournent longtemps, souvent l'air y souffle en tempête. Les habitants sont graves d'aspect comme les hommes du Nord : mais, quoique plus cachée, l'ardeur de l'âme n'est pas moins vive chez eux que chez leurs voisins de la Bourgogne : "Langres sur son rocher—moitié fou, moitié enragé," dit le proverbe malveillant des gens de la plaine.'—*Élisé Reclus*.

Formerly a principal town of the Lingones, Langres was an important place under the Romans. In the III. c. it was invaded by Germans, by whom S. Didier, its third bishop, was murdered. Louis VII. erected its bishopric into a duchy, and gave the bishop of Langres the right of carrying the sceptre at coronations. Jean Buvet, the first

French engraver, and the philosopher Diderot, were natives of Langres.

The *Cathedral of S. Mammès* is a fine specimen of the transition of the latter part of XII. c. and beginning of XIII. c., though in external effect it is spoilt by the portal and façade of 1761-68. The vaulting and arches of the nave are gothic, but the triforium is romanesque: eight monolith columns, with richly sculptured capitals, surround the choir. In the chapel of S. Mammès is a fine statue of the saint by Henri Bertrand (*ob.* 1834). The XIII. c. font is richly ornamented. In the N. transept is the tomb of Bishop Gwerrin, 1877. The chapter-house is coeval with the cathedral. On the S. is the gallery called *Cloître des chanoines*, of very early gothic. All the ancient tombs, the pulpit in which S. Bernard preached, and most of the precious objects in the treasury, perished during the Revolution.

The church of *S. Martin* is an interesting XIII. c. building, and contains *Le Christ de S. Martin*, one of the best known sculptures in wood, the work of Gentil, a pupil of Primaticcio. It was given to the church by Cardinal Claude de Givry, Bishop of Langres 1729-31.

The *Porte Gallo-romaine* is outside the Porte du Marché, on the W. of the town. It is supposed to have been an arch of triumph, as well as one of the four great entrances of the Roman city. Its two arches are now blocked up. The handsome *Porte des Moulins*, of 1647, belongs to the fortifications, by Vauban. Beyond it is the really beautiful lime avenue called *Promenade de la Blanche Fontaine*, which is justly the pride of Langres. No. 21, Grande Rue, has a twisted staircase in its courtyard, and

there are several other good renaissance houses in Langres. On the balcony of the *Hôtel de Ville*, a petard is annually exposed, which was discovered by a baker placed with the intent of blowing up the Porte du Marché and admitting the Lorrains (Aug. 20, 1591), and a grand procession commemorates the escape of the town. The church of S. Didier is used as a *Musée*, rich in Roman remains. The knives called *Couteaux de Langres* are really manufactured in the little town of Nogent-le-Roi.

An excursion of 5 k. S.E. may be made to the *sources of the Marne*, at the foot of a circle of rocks. The first source, called *Marnotte*, bursts from the rock, the others from the ground near the farm of *La Marnotte*. In a hollow of the rock above the upper source is a little Chapel of the Virgin. Some antiquarians say that a neighbouring cave is that in which Julius Sabinus, who had claimed the title of Caesar, and his wife Epponina were concealed for nine years from the vengeance of Vespasian.

‘Julius Sabinus, ce chef des Lingons qui avait usurpé la pourpre et s’était fait passer pour mort après sa défaite, ne fut découvert et arrêté qu’au bout de neuf années; il était resté presque tout ce temps enseveli dans un souterrain avec sa femme Éponine ou Péponila, dont Plutarque a immortalisé le dévouement par ses touchants récits. Sabinus et Éponine furent enfin pris et conduits à Rome, eux et leurs deux enfants, qu’Éponine avait “mis au monde et élevés, comme une lionne, au fond de son antre.” Elle se prosterna avec ses enfants devant l’empereur: “Vois,” dit-elle, “César, je les ai engendrés et nourris dans les tombeaux pour que nous fussions plus de supplicants à t’implorer.” Vespasien fut inflexible et ordonna le supplice de Sabinus. “Fais-moi donc mourrir aussi,” s’écria-t-elle alors en se relevant fièrement; “car j’aime mieux les ténèbres de mon antre que la lumière du jour en face de Vespasien empereur.” Et elle suivit son époux au supplice.’—*Henri Martin, ‘Hist de France.’*

[A line leads N.W. to Neufchâteau and Mirecourt, passing—

37 k. *Merrey*, whence the line branches l. to (75 k.) *Neufchâteau* (see p. 392). The line to *Mirecourt* continues by—

54 k. *Lamarche*, which has a XIV. c. church and a ruined castle.

70 k. *Contrexéville* (Hotels: *de l'Établissement*; *des Apôtres*; *de la Providence*; *du Parcy*), a dull little bathing-place, only used since the middle of the XVIII. c., but now much frequented for gouty affections. The neighbourhood is uninteresting. Excursions may be made to (9 k.) the ruined castle of *S. Baslemon* and (13 k.) *Le Chêne des Partisans*. In the *Val S. Antoine* a rock-hermitage may be visited, and the ruined chapel of *Notre Dame de Consolation* on the *Chèvre-Roche*.

75 k. *Vittel* (Hotels: *de l'Établissement*; *des Sources*), a dull bathing-place.

84 k. *Rémoncourt*, has a church of transition romanesque.

96 k. *Mirecourt*. See ch. viii.]

552 k. *Culmont-Châtindrey*. 3 k. from the station, $1\frac{1}{2}$ k. from the village, is the fine renaissance *Château de la Pailly*, built by the Maréchal de Tavannes in 1563, on the site of a feudal castle. The keep still remains, overlooking the surrounding XVI. c. buildings. Formerly the château was quadrangular, enclosing a courtyard, but much of this was destroyed by the Protestants in 1576, and only one façade remains, with two wings flanked by round towers. On the ground floor is an open gallery of arches separated by Doric pillars.

The first floor is reached by a staircase in a tourelle. Only the central pavillons have two storeys, the lower ornamented with ionic, the upper with corinthian columns, both decorated with friezes of the most refined beauty. Along the whole length of the W. façade runs a balcony, supported on double consoles ornamented with heads of animals. It is believed that the architect of Pailly was

Nicolas Ribonnier of Langres. The château suffered much in the Revolution, especially the xvii. c. chapel.

[A branch runs N. from Chalindrey to join the line from Langres to Neufchâteau and Mirecourt at Andilly.]

[For the line from Langres to (88 k.) Dijon, which diverges S.W. at Chalindrey, see *South-Eastern France*.]

[A line of no interest diverges S.E. to (56 k.) Gray. See *South-Eastern France*.]

580 k. *Vitrey*, whence there is a branch line of 16 k. to *Bourbonne-les-Bains* (Hotels : *Grand des Bains*; *du Commerce*), a bathing-place which has been popular from Roman times, for cases of rheumatism, contusion, etc. Excursions may be made to (15 k.) the Cistercian abbey of *Morimont*, founded in 1100, and ruined in xvii. c. wars of France and Lorraine ; and (8 k.) *Aigremont*, which has a ruined castle and church, with tombs.

605 k. *Port d'Atelier*, where the line branches off into the Vosges—to *Plombières*, *Épinal*, etc. See chap. viii.

625 k. *Vésoul* (Buffet. Hotels : *de l'Europe*; *de la Madeleine*), a dull town, in which the public buildings—all of xviii. c.—have no interest whatever.

[A line leads to (127 k.) Dijon by Gray and Auxonne. See *South-Eastern France*.]

[For the line to Nancy by *Épinal*, see ch. viii.]

[A line leads from Vésoul to (64 k.) Besançon, passing—

7 k. *Villers-le-Sec*, remarkable for the curious funnel called *Le Frais Puits*, which, in wet weather, sometimes throws up 100 cubic mèt. of water per second.

24 k. *Montbozon*, with a Dominican convent which was a seat of the Inquisition.

35 k. *Rigney*, near which (r.) is the curious *Château de la Roche*, and a cave where the inhabitants took refuge in the Thirty Years' War.]

655 k. *Lure* (Hotel : *de la Balance*). The Sous-Préfecture occupies XVIII. c. buildings which once belonged to the famous abbey founded by the Irish monk Desle, a disciple of S. Columban.

[For the branch to Nancy by Épinal, and to the interesting old town of Luxeuil, see ch. viii.]

687 k. *Belfort* (Hotel : *de l'Ancienne Poste*), formerly the capital of the Department of the Haut-Rhin, now of the Territoire de Belfort. Strongly fortified by Vauban for Louis XIV. to defend the plain between the Vosges and the Jura—‘la porte de Belfort’—the town is otherwise without interest. The principal church is of 1729-50.

[For the line to (97 k.) Besançon, see *South-Eastern France*. A line leads S.E. to (35 k.) Porrentruy, on the Swiss frontier.]

699 k. *Petit-Croix*, after which the line enters Germany.
769 k. Bâle.

CHAPTER VIII.

EXCURSION IN THE FRENCH VOSGES.

THE beauty of the Vosges is, for the most part, confined to the German side; but the hills and lakes on the French side have a quiet charm of their own, and a few summer or autumn days may be pleasantly spent amongst them. Nancy is the best point from whence to make an excursion into the Vosges, and heavy luggage may be left there.

‘Les Ardennes et les Vosges ont eu, dans l’histoire de la France, une importance considérable: elles ont fréquemment arrêté les invasions, ou de moins en ont diminué la force en les obligeant à faire de longs détours. Les Ardennes surtout étaient un boulevard de défense, non seulement à cause de leur masse, de leur largeur, des vallées profondes qui s’y ouvrent comme des abîmes, mais bien plus encore à cause du manque d’habitants et de culture: nulle armée ne pouvait s'aventurer en de pareilles régions. Les chemins de l'invasion sont tracés, à l'est de l'Ardenne, par la vallée de la Moselle, à l'ouest par celle de l'Oise et par les plaines de la Flandre. Les Vosges quoique moins fortes que le massif ardennois comme barrière stratégique étaient cependant un très-sérieux obstacle à la marche des armées, et celles-ci devaient passer soit au sud par la trouée de Belfort, entre les Vosges et le Jura, soit au nord par la dépression de Saverne.

‘Mais l’importance militaire du massif de l’Ardenne et de la chaîne des Vosges est minime en comparaison de leur importance ethnologique. Pendant les guerres, les armées se

heurtent et s'écrasent ; elles ravagent le sol, brûlent les demeures humaines, exterminent ça et là les habitants, mais il est rare qu'elles déplacent les populations et modifient frénétiquement les races : c'est pendant la paix que se font les grandes et durables invasions, soit par la prépondérance politique, agricole industrielle ou commerciale de l'une ou l'autre des deux races limitrophes, soit par la plus grande fécondité de ses familles. Or, quoiqu'on ait dit souvent, les populations du Rathelois, du Verdunois, du Barrois, de la haute Lorraine n'ont jamais été germanisées ; l'Ardenne et les Vosges ont empêché le mélange des races ; seulement au nord, les immigrants de souche allemande se sont établis d'une manière permanente, grâce à la brèche que leur offrait la vallée de la Moselle. La limite des langues coincide en cet endroit avec celle des races.'—*Élisée Reclus.*

The line from Nancy to Epinal follows the line to Strasbourg as far as Blainville-le-Grande (ch. vi.), whence it diverges S. to—

49 k. (from Nancy) *Charmes*, whence there is a line to (64 k.) *Rambervillers* (Hotel : *de la Poste*). The much-altered church dates from the xi. c., and Hôtel de Ville from 1581.

5 k. N. of Charmes is the village of *Chamagne*, which was the birthplace of Claude Gelée de Lorraine (1600-82). His house, marked by an inscription, still belongs to members of the family.

74 k. Épinal.

A line leads from Neuchâteau by—

22 k. *Châtenois*, with very slight traces either of the château founded by Gérard d'Alsace, first Duc de Lorraine, and inhabited by him and his successors, or of a priory

founded by his wife, Hedwige de Namur, and in which she was buried.

29 k. *Gironcourt-Houécourt*. The château of *Houécourt* belonged to the Duc de Choiseul.

46 k. *Mirecourt* (Hotel : *du Commerce*) has a XIV. c. church and handsome *Halles* of 1617.

50 k. *Hymont-Mattaincourt*. The church of *Mattaincourt* contains the tomb of the Bienheureux Pierre Fourier.

79 k. *Épinal* (Hotels : *du Louvre*; *de la Poste*), the capital of the Department of the Vosges, is a considerable place, chiefly on an island in the Moselle. In the lower town is the large *Church of S. Maurice*, approached by a huge gothic porch from the N.: on the S. is a curious round tower: the heavy W. tower and the arches of the central aisle are romanesque: the windows of the triforium are oddly lighted by a squint from above. To become a Chanoinesse, or *demoiselle d'Épinal*, it was necessary to prove four generations of noble fathers and mothers. The *Musée* has an admirable collection of local geology, and a number of pre-historic and Gallo-Roman antiquities, found in the neighbourhood. Visitors often sleep three nights at the good inn at Épinal, making excursions by rail to Gérardmer and Rémiremont.

'Épinal est célèbre surtout par ses images grossièrement enluminées qu'on voit dans les auberges et dans les maisons de paysans, non seulement en France, mais dans tous les pays voisins et jusqu'aux extrémités du monde. Dans les siècles à venir, une collection complète des images d'Épinal sera l'un des plus précieux documents pour l'étude du goût populaire au dix-neuvième siècle.'—*Élisée Reclus*.

104 k. *Bains* (Hotels : *de la Clef-d'Or*; *de la Poste*), a

bathing-place in the valley of the Baignerot, with a modern pilgrimage chapel of *Notre Dame de la Brosse*. An excursion may be made to (8 k.) *Fontenoy-le-Château*, with a ruined castle, and in the church the tomb of Princess Yolande de Ligne. 1 k. further is the hamlet of *Molières*, where the unfortunate poet Gilbert was born in 1751. An oak is pointed out as *le Chêne Gilbert*, near the pilgrimage chapel of *Le Bois Bani*. From *Noirmont* (4 k. from Bains) is a fine view.

118 k. Aillevillers.

[A branch leads N.E. to (12 k.) *Plombières* (Hotels: *Grand; de la Paix; Stanislas*), a little bathing-place which formerly belonged to the Dames de Rémiremont and is now much frequented in cases of gout and rheumatism. A pleasant walk through the park and woods leads to (3 k.) the *Fontaine Stanislas*, a spring at the foot of some rocks overhung by an old oak. A day's excursion may be made in the rather pretty scenery of the valley of the Semousse.]

[A branch leads S.E. by (8 k.) *Fougerolles*, which has a sculptured cross of 1212, and (15 k.) *Le Val d'Ayot*, with a xvi. c. church, to *Faymont*, a pretty spot with a waterfall.]

[A line leads from Aillevillers to Vésoul (and Paris), joining the main line at (148 k.) Port d'Atelier. See ch. vii.]

Continuing the line to Bâle, we reach—

13 k. *Luxeuil-les-Bains* (Hotels: *des Thermes; du Lion Vert*), the most interesting and historic little town in this part of France. Inscriptions have been found which indicate that Luxeuil was known as a bathing-place before the time of the Romans, but its importance dates from 590, when the famous Irish missionary, S. Columban, founded here the great monastery which was the centre of religious

influence in France, and which continued till the Revolution to be one of its most important monastic institutions.

' Columban obtint du roi Goutran un château fort, nommé Luxeuil, où il y avait eu des eaux thermales magnifiquement ornées par les Romains et où l'on voyait encore, dans les forêts voisines, les idoles que les Gaulois avaient adorées. Ce fut sur les ruines de ces deux civilisations que vint s'implanter la grande métropole monastique de l'Austrasie et de la Bourgogne.

' Luxeuil était situé sur les confins de ces deux royaumes, au pied des Vosges et au nord de cette Séquanie dont l'abbaye de Condat avait déjà, depuis plus d'un siècle, illuminé la région méridionale. Toute cette contrée qui s'étendait sur les flancs des Vosges et du Jura, depuis si illustre et si bénie sous le nom de Franche-Comté, n'offrait alors que des chaînes parallèles de défilés inaccessibles, entrecoupés par des forêts impénétrables, hérissés d'immenses sapinières qui descendaient du sommet des plus hautes montagnes et venaient ombrager le cours des eaux rapides et pures du Doubs, du Dessoubre, et de la Loue. Les invasions des barbares, celle d'Attila surtout, avaient réduit en cendres les villes romaines, anéanti toute culture et toute population. La végétation et les bêtes fauves avaient repris possession de cette solitude, qu'il était réservé aux disciples de Columban et de Benoît de transformer en champs et en pâturages.

' Les disciples affluaient autour du colonisateur irlandais. Bientôt il en compta plusieurs centaines dans les trois monastères (Annegray, Luxeuil, et Fontaines) qu'il avait successivement construits et qu'il gouvernait à la fois. Les nobles francs et bourguignons, dominés par le spectacle de ces grandeurs du travail et de la prière, lui amenaient leurs fils, lui prodiguaient leurs donations, et souvent venaient lui demander de couper leur longue chevelure, insigne de noblesse et de liberté, et de les admettre eux-mêmes dans les rangs de son armée. Le travail et la prière y avaient pris, sous la forte main de Columban, des proportions inouïes jusqu'alors. La foule des pauvres serfs et des riches seigneurs y devint si grande, qu'il put y organiser cet office perpétuel, appelé *Laus perennis*, où jour et nuit les voix des moines "aussi indéfatigables que celles des anges" se

relevaient pour célébrer les louanges de Dieu par un cantique sans fin.'—*Montalembert, 'Les Moines d'Occident.'*

The road from the station enters the long hilly street of stone houses close to (r.) the arcaded xvi. c. house, known

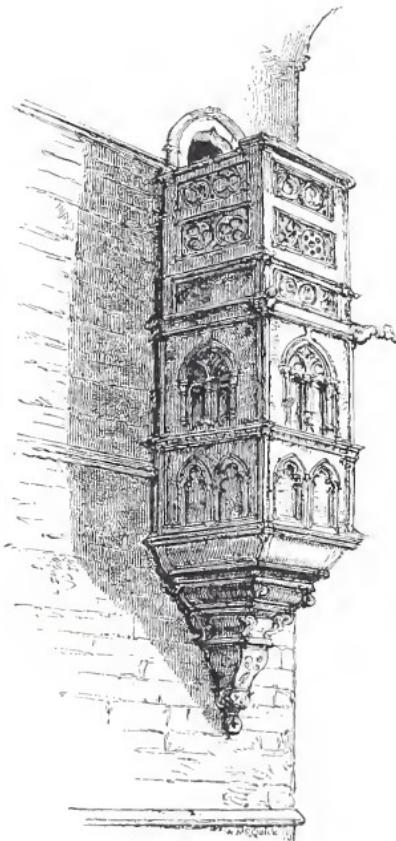


MAISON DE FRANÇOIS I., LUXEUIL.

as *Maison de François I.*, or *Maison du Juif*. In the upper part of La Grande Rue is (r.) the beautiful early xv. c. *Hôtel de Ville*, with a tower used as the *Beffroi*, containing a staircase lighted by little windows, each of which contains one of the words composing the 'Ave Maria.' It is not

known whether this building and the opposite house were due to Perrin Jouffroy early in the xv. c., or to Cardinal Jean Jouffroy, Abbot of Luxeuil, in the middle of the xv. c.

Along the whole front of the beautiful xv. c. *Maison*



IN THE HOTEL DE VILLE, LUXEUIL.

Jouffroy runs a splendid flamboyant balcony, to which stone pillars have been added as supports and an entablature, destroying ancient wreathed work. The windows are surrounded with delicate sculpture. Augustin Thierry lived in this house when he was writing his *Récits Merovingiens*.

Lower down the street opens (1.) the Place de l'Église, containing several xv. c. houses and the huge parish *Church*, formerly abbatial (1328-40), occupying the site of the church whence Columban was driven into exile (610), by the soldiers of Thierry and Brunehaut, after having ruled his abbey twenty years. It has a long nave of six bays, with a dark triforium, a transept with four chapels to the east, and a choir. It is beautiful in colour. The stalls are xvii. c. At the W. end is a splendid organ. In the N. transept are incised tombs and remains of statues, including one of S. Peter of xi. c. On the S. a door opens on the mutilated cloisters, of which one of the galleries is missing, leaving it open to the street. The immense buildings of the abbey are used as a seminary, and the abbot's house (xviii. c.) as the residence of the Curé. There are many xvi. c. and xvii. c. houses in Luxeuil.

'La grande abbaye séquanaise devint la pépinière des évêques et des abbés, des prédicateurs et des réformateurs pour toute l'Église de ces vastes contrées, et principalement pour les deux royaumes d'Austrasie et de Bourgogne. Elle dut cette influence prépondérante non seulement à la régularité monastique qui y était sévèrement observée, mais surtout à la florissante école que Columban y avait créée, qu'il avait confiée, pendant qu'il y séjournait encore, à la direction spéciale d'Eustaise, et dont celui-ci, devenu abbé à son tour, fomenta les progrès avec un zèle infatigable. Luxeuil fut pendant tout le vii. siècle la plus célèbre école de la chrétienté et la plus fréquentée. On y voit affluer les clercs et les moines des autres monastères, et, plus nombreux encore, les enfants des plus nobles races franques et bourguignonnes. Lyon, Autun, Langres, Strasbourg, les cités les plus fameuses de la Gaule, y envoient leur jeunesse laïque. Les pères y viennent en force étudier avec leurs enfants : les uns pour aspirer à l'honneur de compter un jour parmi les fils de S. Columban, les autres, pour rentrer dans la vie séculaire avec

la renommée d'avoir puisé la connaissance des lettres divines et humaines dans un centre d'étude si fameux.

' Des bords du lac de Genève jusqu'aux plages de la mer du Nord, chaque année voyait naître quelque monastère peuplé et fondé par les enfants de Luxeuil, tandis que les villes épiscopales reclamaient pour évêques des hommes formés au gouvernement des âmes par le souffle régénérateur de Luxeuil. Bésançon,



FOUNTAIN OF S. VALBERT.

Noyon, Laon, Verdun, et les chef-lieux diocésains du pays des Rauragues et des Morins, furent assez heureux pour en obtenir presque en même temps. Tous enviaient leur bonheur, tous demandaient à l'envi des supérieurs qu'ils tenaient d'avance pour des saints. Et c'était justice: car peut-être vit-on jamais réuni sur le même point, et dans le court espace de vingt années, un si grand nombre d'hommes honorés après leur mort d'un culte public par l'Église.

'Ce serait une rude tâche que de vouloir retracer le tableau fidèle de la colonisation monastique de la Gaule franque, dont Luxeuil fut le foyer pendant tout le vii. siècle.'—*Montalembert*.

6 k. from Luxeuil, picturesquely situated, are the hermitage, cave, and fountain of S. *Valbert*.

Through dull moorland country, the line reaches—

10 k. S.W. of Luxeuil, S. *Marie-en-Chanois*, with a pretty covered fountain, and the hermitage of S. Columban on a rock, beneath which rises a spring considered to have miraculous virtues.

152 k. *Lure*, on the line from Paris to Bâle (see ch. vii.).

The line from Épinal to S. Dié passes—

12 k. *Arches*.

[A branch leads to—

16 k. *Rémiremont* (Hotels : *de la Poste*; *du Cheval de Bronze*), a clean little town embosomed in wooded hills, pretty, but easily seen in half an hour, and not worth turning aside to visit except for its associations with the history of its famous Chapter of Chanoinesses. S. Romaric, a great Austrasian lord, who had been persuaded by the preaching of S. Amat to follow the religious life at Luxeuil, where he had been a monk for six years, founded, with the help of S. Amat, two monasteries for men and women on a hill which he had preserved (*Castrum habendi*), when he sold the rest of his lands for the poor, and which took the name of Romarici mons or Rémiremont. The place was much frequented by Charlemagne and his son for their autumn hunting.

'Dans cette célèbre abbaye, que les deux fondateurs soumirent tout d'abord à la règle de saint Colomban, tout fut mis sur le pied le plus magnifique, grâce à l'affluence des religieuses et à la munificence des rois et des seigneurs austrasiens. Clotaire II. donna en une seule fois à la fondation de son ancien leude la somme énorme de deux cents pièces d'or. Rémiremont fut bientôt pour les femmes ce que Luxeuil était déjà pour les hommes. Le nombre des religieuses permit d'y

organiser la *Laus perennis*, au moyen de sept choeurs qui chantaient alternativement les louanges de Dieu dans sept églises ou chapelles différentes. La ferveur et la régularité de toutes ces vierges méritèrent au site occupé par leur communauté le nom de Saint-Mont, qu'il a gardé pendant plusieurs siècles.

'Romaric la dirigea pendant trente ans. Avant d'entrer à Luxeuil il avait été marié et avait eu trois filles: les deux puînées prirent le voile dans le monastère de leur père. L'aînée, qui s'était mariée sans le consentement de Romaric et sans dot, essaya de revendiquer une part de l'héritage paternel. Elle envoya donc à son père son premier enfant, qui était une fille, dans l'espoir que le cœur de Romaric se laisserait flétrir, et qu'il rendrait à sa petite-fille ce qu'il avait refusé à sa fille. L'aïeul la reçut avec joie, mais ne la renvoya plus, et la fit éléver par les religieuses dont elle devint plus tard abbesse. Alors la mère, ayant un fils, le fit porter, avant même d'avoir été baptisé, à son grand-père, toujours dans l'espoir que celui-ci en ferait son héritier. Mais Romaric en agit de même qu'avec sa petite-fille; il garda l'enfant dans son monastère, et ne lui laissa d'autre succession que celle de la dignité abbatiale dont il était revêtu.'

'Car il avait à Rémiremont deux monastères, l'un de moines et l'autre de religieuses, tout à fait rapprochés, mais avec un supérieur spécial pour chacune des deux communautés. Les uns et les autres, suivant la noble expression de Bossuet, s'aidaient à *gravir le rude sentier*.—Montalembert.'

In the troubled times of the x.c., the nuns of Rémiremont took refuge in the town in the valley, the monastery of men on the hill continuing to exist till the Revolution. But the community in the plain gave rise to the famous Chapter, which threw off the severe rules of S. Benedict in the xii.c., from which time the nuns, becoming Chanoinesses, lived apart with the utmost comfort, and their abbess bore rather a sceptre than a cross.

Under the endowments of successive dukes of Lorraine, Rémiremont became almost the most illustrious Chapter in Europe. The abbess, always chosen from a family of the very highest rank, exercised sovereign authority over its domains, and, in virtue of a diploma from the Emperor Rudolph, 1290, bore the title of Princess of the Holy Empire. She was elected only b

the united voice of the Chapter, and went to Rome to receive consecration from the Pope himself in the Lateran. To him she offered in sign of homage, every three years, a white horse and a piece of purple stuff; and when, after many years, the Pope remitted this tax, she bore, in all solemn processions, a red silk banner sprinkled with gold and silver birds in remembrance of it. A sword was carried before her. She had the right of giving liberty to prisoners. In the choir she sate on a throne placed on a carpet of crimson velvet and gold, and on fête days she held ‘grand-couvert,’ as was the custom with sovereigns. The Chapter of Rémiremont counted sixty-four abbesses. The last was Louise-Adélaïde de Bourbon-Condé.

‘L’Abbesse était pour moitié dans la justice de la ville, et nommait, avec son chapitre, des députés aux états de Lorraine. La doyenne et la sacristaine disposaient chacune de quatre cures. La *souzier*, ou recevreuse, partageait avec l’abbesse la justice de Valdajoz (val-de-joux), consistant en dix-neuf villages ; tous les essaims d’abeilles qui s’y trouvaient lui appartenaient de droit. L’abbaye avait un grand prévôt, un grand et petit chancelier, un grand *souzier*, etc.’—*Michélet*.

The fifty Chanoinesses were compelled to prove a noble descent on the four paternal and maternal lines, a descent which in every case must extend beyond two hundred years ; and as to this, the rule was so severe that difficulties were made about the reception of a daughter of Gaston d’Orléans, brother of Louis XIV., because the house of Bourbon was considered to have made a mésalliance in intermarrying with the Médicis. In the later days of the Chapter, its vows were only temporary. The Chanoinesses could renounce them and marry. They took the title of countess, and each lived alone in little houses grouped around the abbatial palace. From the beginning of the XVII. c. their life was entirely mundane.

On Monday in Pentecost, the abbess, seated on a throne surrounded by all the ladies and clergy of her Chapter, received the homage of the different villages of her domain, their inhabitants arriving in procession, and presenting the first green boughs of spring, those of a different tree being due from each parish—from S. Amé, lilac ; from S. Étienne, cherry, etc. This was called

the *procession des Kyriolés*—from the chaunt (*Kyrie eleison*) which each village sang as it passed before the abbess. The fête ended in a ball, given in the court of the abbatial palace, and in which all the ladies of the Chapter, and even many of the ecclesiastics of the abbey, took part. When a new duke of Lorraine came to the throne, he was bound to go in great pomp to Rémiremont, and there, in front of the church, to swear to protect the Chapter and to maintain all its privileges. In return, when Rémiremont was besieged by the French in 1638, the abbess and her ladies were constantly seen in person upon the walls, urging the defenders to repel their assailants. After the reunion to France in 1766, Rémiremont bore for a time the name of Libremont.

Considering what its past history has been, it is astonishing how little interest Rémiremont has now. The church which was consecrated by Leo IX. in 1284, where Rudolph of Hapsburg was married to Élisabeth de Bourgogne, has quite disappeared, with the exception of its curious crypt, perhaps of XI. c. which contains the tombs of several abbesses. The huge existing church, of the XIV. c., is spoilt by its XVIII. c. façade, and its bulbous spire. Inside, it is a handsome cruciform building, with wide gothic vaulting, and no chapels or triforium. The high altar and decorations of the choir are all XVIII. c. In the l. transept is a curious statue of S. Nicolas. There is no other point worth noticing except the shrine containing the relics of SS. Romaric, Amat, and Idulphe, which the nuns brought with them, in the X. c., from the church on the hill. The Abbatial Palace (XVIII. c.) is now the *Palais de Justice*, and other late buildings of the abbey are employed for public offices. Some of the canonical houses are XVII. c. One of the streets has stone arcades under the houses.

'Rémiremont est une des villes de France autour desquelles on peut faire des promenades charmantes ; eaux rapides et claires, cascades veinées d'écume, prairies alternant avec des vergers et des bois, fraîches vallées, coteaux gracieux et roches abruptes, blocs glaciaires couverts de mousse, voilà ce que montrent tous les paysages des alentours.'—*Élisée Reclus.*

3k. distant is *Le Saint Mont*, with a fine view and two little chapels, one of which is said to mark the cell of Romaric. In a valley, between the S. Mont and Fossard, is the curious rudely-

constructed barrier, supposed to be of Roman date, known as the *Pont des Fées*. 1 k. W. of the S. Mont, is the pretty *Cascade de Miramont*. About 4 k. N. is the red sandstone monolith called *Pierre Kirlinkin*, and, in the same direction, the *Fontaine S. Sabine*, into which girls, who wish to marry, throw a pin; if it floats, they will marry within the year. 18 k. distant is the wooded *Vallée d'Hérival*, with some remains of XVII. c. buildings belonging to a priory founded in 1090. 14 k. in the direction of S. Dié is *Sapois*, a pretty spot, with the *Saut du Bouchet*.

The line continues to—

25 k. W. Near *Jerdon* is the *Saut du Scouet*, the best waterfall in the Vosges.

35 k. S. *Amé* (S. Amat), near which is the little waterfall called *Saut de la Cuve*.

52 k. *Cornimont* (Hotel: *de la Moselotte*), said to owe its name to an enormous horn, preserved at the mairie, which was formerly blown to summon the inhabitants in any time of danger.

[Another line leads from Rémiremont by the base of the Ballon d'Alsace to (47 k.) *Wesserling*, by—

26 k. S. *Maurice d'Alsace* (Hotel: *de la Poste*), whence the ascent of the *Ballon d'Alsace* (1244 mètres) is usually made.

33 k. *Bussang*, at the upper end of the valley of the Moselle.]

Continuing the line from Épinal to S. Dié, we reach—
36 k. *Laveline*.

[From Laveline there is a branch line, and carriages are changed there for Gérardmer. The scenery is like the lowlands of Scotland, for the last few miles rather pretty, through rocky pine-woods.

54 k. (from Épinal) *Gérardmer* (Hotel: *de la Poste*—immense and excellent, where 200 people live in summer like one family, with music and dancing in the evenings, after the fashion of French watering-places). The hamlet of wooden châlets, with bright red roofs, recalls villages in Norway. It produces the cheeses called *géromés* at Paris. The air is delightful. The meadows are one sheet of daffodils in spring. Close by is the

lake, encircled by forests strewn with mossgrown rocks—‘moutons de Gérardmer.’

‘Le lac est retenu à l’ouest par une moraine frontale de 70 à 80 mètres de hauteur que ses eaux n’ont pu franchir ; elles refluent au nord vers la Vologne, après s’être élevée jusqu’à 75 mètres au-dessus de la partie la plus creuse du lit. Les eaux tranquilles et les cascades bruyantes, les forêts sombres contrastent avec les pâtures d’un vert plus tendre, les blocs



GÉRARDMER.

erratiques parsemés sur les pentes et semblables de loin à des troupeaux, d'où le nom plaisant de ‘moutons’ qu'on leur a donné, rendent cette région l'une des plus aimables des Vosges. En comparant la beauté de la nature et celle des constructions de l'homme, les montagnards peuvent bien répéter sans trop d'arrogance leur vieux dicton : “Sans Gérardmer et un peu Nancy, que serait la Lorraine.”—*Élisée Reclus.*

There are endless walks in pine woods, carpetted with moss and bilberries, to little waterfalls, and views—of no real importance or beauty, but pleasant points for afternoon excursions.

made easy for visitors by sign-posts at every turn of the forest. 6 k. distant are the little lakes of *Longemer*, forming the Vologne, which falls from a granite ledge in the *Saut des Cuves*, and the lake of *Retournemer*, in a circular basin near the *Col de la Schlucht.*]

61 k. S. *Dié* (Hotels : *du Commerce* ; *de la Poste*), a town beautifully situated amongst forest-clad hills, which derives its name from Dieudonné (Deodatus), who gave up his bishopric of Nevers to become the missionary of the Vosges, and who founded a monastery here in the time of Chilperic II. His foundation became, in the x. c., a canonical chapter which was endowed with great riches and privileges by successive dukes of Lorraine, but was weakened by the creation of the bishopric of S. *Dié*, during the reign of Stanislas, and perished at the Revolution. The *Cathedral*, near the extremity of the Grande Rue, has a romanesque nave, gothic aisles and choir, and xviii. c. portal. The capitals of the nave, of the beginning of xi. c., have interesting sculptures. To the l. of the vestibule is the entrance of a large and much mutilated gothic *Cloister*, on one side of which is an admirable stone pulpit. Through the cloister, is the entrance to a little square containing *La petite Église*, a very curious early romanesque building of ix. c. ; each of its three aisles terminates in an apse, and in each bay are two round-headed arches enclosed in a larger one which reaches to the vault and is pierced in the upper part by a double window. Opposite the cathedral portal is a good xvii. c. house. From the *Montagne S. Martin* (2 k.) is a fine view.

'S. Diey est une assez jolie ville au pied de la montagne, de laquelle on fait toutes les années une procession solennelle, pour demander à Dieu la grâce de les préserver d'une ancienne

prédition qui menace cette ville que la montagne tombera dessus, et qu'elle l'ensevelira ; les hommes et les femmes n'y ont que la figure humaine ; pour l'esprit, ils n'en ont point.'—
'Mémoires de Mlle. de Montpensier.'

9 k. from S. Dié, near the foot of the Kemberg (741 mètres), is *Taintrux*, with an old château used as a farm.

A deeply interesting excursion may be made from S. Dié to the district of the Ban de la Roche (now in Germany), 32 k. on the road to Strasbourg, with the pretty simple village of Fouday, which was the scene of the life and labours of Oberlin, who is buried (1827) in its churchyard with his wife, one of his sons, and his devoted servant, Louise Schepler. His parsonage is at Waldersbach, 3 k. from Fouday.

From S. Dié one may return to Nancy by (51 k.) Lunéville (see ch. vi.), passing—

17 k. Raon l'Etape.

6 k. E. is the abbatial church of *Moyenmoûtier* (the surrounding buildings being used as a cotton-mill), founded in VII. c. by S. Hydulphe, whose relics are shown there. In the cemetery, on the side of the hill, S. of the Abbey, is the exceeding curious *Oratoire de S. Grégoire*, believed to be the same erected by S. Hydulphe in the VII. c., and containing the stone coffin in which his remains rested till they were placed in a shrine in the church eighty years after his death. 6 k. further E. is *Senones*, with some remains of an abbey rendered illustrious in the XVIII. c. by the learning of its abbot Dom Calmet, who died in 1754, and is buried in the parish church. It was on a visit here to Dom Calmet that Voltaire collected part of the materials for his *Essai sur les Moeurs*.

26 k. *Baccarat*, famous for its glass-works.

CHAPTER IX.

PARIS TO CHAUMONT (PROVINS AND TROYES).

17 k. *Nogent-sur-Marne*. The church is XII. c., XIII. c., and XV. c. In the cemetery is the tomb of Watteau.¹

28 k. *Émerainville-Pontault*.

[A branch of 6 k. turns N. to *Noisiel*, where M. Ménier has his great chocolate factory. It has schools, libraries, and prosperous happy cottages, surrounding the château and gardens of the owner—a community of working people, whose toil is lightened and whose position is made happy by a sympathy and munificence rarely found allied.²]

The railway passes through the *Forest of Armainvilliers*.

33 k. *Ozouer-la-Ferrière*.

[$5\frac{1}{2}$ k N.E. is *Ferrières*, with the magnificent modern Louis XIV. château and lovely gardens of Baron Rothschild. The piano of Marie-Antoinette is preserved here. The church is XIII. c.]

39 k. *Gretz-Armainvilliers*.

[A branch line turns off N.E. to Vitry-le-François, passing—

41 k. (from Paris) *Tournan*; church XIII. c. and XIV. c.

49 k. *Marles-Fontenay*; 1 k. r. *Marles*. The church is XV. c. In the inn close by are remains of a château where Henri IV. stayed. 3 k. S. is *Fontenay-Trésigny*, with church of XIII. c. and remains of a royal château of XVI. c. 7 k. E. is *Lumigny*,

¹ For details of the first part of this route, see *Days near Paris*. See *Holidays in Eastern France*.

with the château where Helvetius composed his book *De l'Esprit*.

52 k. *La Houssaye-Crèvecœur*. *La Houssaye* has a fine château of XVI. c.: *Crèvecœur* ($3\frac{1}{2}$ k. W.) a ruined manor of XIV. c. or XV. c. The line passes through the *Forest of Crécy*.

72 k. *Coulommiers* (Hotels: *du Soleil Levant*; *de l'Ours*). On leaving the station, a street turns r. to a half island in the Grand-Morin, containing the old church of the Capuchins, 1617-80, and the remains of a château built, XVII. c., by the Duchesse de Longueville, Dame de Coulommiers.

Turning l. from the station, we reach the town. The church of *S. Denis* was rebuilt XIII. c., the portal is XVI. c. The nave has a painted wooden roof, the choir a stone vaulting. There is good XVI. c. glass. On a height N. of the town is an ancient *Commanderie de l'Hôpital*, now a farm, with towers, chapel, and chapter-house.

78 k. *Chailly-Boissy*. The church of (r.) *Chailly-en-Brie*, of XIII. c., has a curious XV. c. painting of the Crucifixion in the tympanum of its portal.

92 k. *La Ferté-Gaucher*. The church of *S. Martin-en-Ville* is XV. c. or XVI. c. The old château of the Prior of the Maison-Dieu is now divided into dwellings. A road runs hence to *La Ferté-sous-Jouarre*, through (17 k.) *Mauroy*, where the XIII. c. church has beautiful stained glass, and a curious XI. c. font.

202 k. *Vitry-le-François*. See ch. vi.]

The line passes (l.) *Presles*, having a XIII. c. church with great XVI. c. tower.

44 k. *Villepatour-Coubert*. The XIII. c. church contains a beautiful XV. c. processional cross.

53 k. *Verneuil-Chaumes*. Omnibus to ($2\frac{1}{2}$ k. S.W.) *Guignes*, with a beautiful XVIII. c. church, and (8 k.) *Champeaux*, with a fine late XII. c. church, with XV. c. glass, and stallwork of the Renaissance. $3\frac{1}{2}$ k. further is *Blandy*, with a fine ruined castle of XIII. c., XIV. c., and XV. c.

65 k. *Grand-Puits*, with XII. c. castle in ruins.

70 k. *Nangis* (Hotels: *du Dauphin*; *de la Providence*).

The XIII. c. church has a choir with beautiful triforium and XV. c. ambulatory. The Hôtel de Ville occupies part of the remains of the château of XV. c. and XVII. c.

Diligence to (7 k.) *La Croix-en-Brie*, with church XIII. c. and XIV. c., and (18 k.) *Jouy-le-Châtel*, with remains of ancient walls and castle, and church of XVI. c.

80 k. *Maison-Rouge*.

Diligence to (8 k. S.) *Donnemarie-en-Monthois*, in the valley of the Auxence, with church of XII. c. and XIII. c., and remains of the abbey of *Preuilly*, founded 1116.

89 k. *Longueville*.

5 k. N.W. is S. *Loup-de-Naud*, with remains of a Benedictine Priory, dedicated to S. Loup, Bishop of Sens. The interesting church of the end of XI. c. is of latest romanesque; its principal portal, of XII. c., is richly decorated with statues, and the interior of the apse has curious contemporaneous painting.

[A short branch line leads to—

95 k. (from Paris) *Provins* (Hotels: *du Boule d'Or*—very tolerable; *de la Fontaine*). This curious old town is divided into the *Ville Haute* and the *Ville Basse*. The former is on a hill-promontory between the Durtain and the Voulzie, and preserves an aspect of the middle-ages. Paul Hentzner, who travelled in France in 1598, compares its situation to that of Jerusalem.¹ Some suppose Provins to be the Agendicum of Caesar; others give it a still earlier date. It is mentioned in the capitularies of Charlemagne, and in the middle-ages it was the capital of Basse-Brie, and the residence of the Comtes de Champagne. It reached its greatest prosperity and had 80,000 inhabitants under Thibault VI. (le Chansonier). In 1432 it was taken by the English, and retaken in the next year. It submitted to Henri IV., in 1590, was pillaged, and has never recovered; now it has only 7,000 inhabitants. The town has always been celebrated for its crimson roses—the mis-called

¹ ‘*Itinerarium Germaniae, Galliae, Angliae, Italiae*,’ scriptum a Paulo Hentzner. Breslæ, 1618.

'Provence roses' of England, said to have been brought hither from the East by the Crusaders.

'Le château, la vieille ville et ses anciens ramparts sont étagés sur la colline. La jeune ville s'étale en bas. Il y a le haut et le bas Provins : d'abord, une ville aérée, à rues rapides, à beaux aspects, environnée de chemins creux, ravinés, meublés de noyers, et qui criblent de leurs vastes ornières la vive arête de la colline ; ville silencieuse, proprette, solennelle, dominée par les ruines imposantes du château ; puis une ville à moulins, arrosée par la Voulzie et le



PROVINS.

Durtain, deux rivières de Brie, menues, lentes et profondes ; une ville d'auberges, de commerce, de bourgeois rétirés. Ces deux villes ou cette ville, avec ses souvenirs historiques, la mélancolie de ses ruines, la gaieté de sa vallée, ses délicieuses ravines pleines de haies échevelées de fleurs, sa rivière crénelée de jardins, excite si bien l'amour de ses enfants, qu'ils se conduisent comme les Auvergnats, les Savoyards et les Français ; s'ils sortent de Provins pour aller chercher fortune, ils y reviennent toujours. Le proverbe "Mourir au gîte," fait pour les lapins et les gens fidèles, semble être la devise des Provinois.'—*De Balzac, 'Les Célibataires.'*

On leaving the station, turning r., and crossing the Voulzie,

we reach the Ville Basse, and the Rue des Bordes, and (l.) Rue Félix Rourguelot takes us to the *Church of S. Ayoul* (S. Aigulfe), of which the chevet (xiii. c. and xv. c.), transepts, and chapels are occupied as a barn. The mutilated W. portal is decorated with figures of saints and Christ in benediction. The nave, which has a wooden ceiling, is xvi. c., with three side-aisles of xiii. c., xiv. c., and xvi. c. The rétable of the high altar, as well as the wood carvings in the Chapel of the Virgin (r. aisle) are by Pierre Blasset, whose monument, 'pour le récompenser de la félicité des bien heureux' (1663), with an interesting epitaph, is in the chapel on l. of the high altar. The painting over the high altar is by *Stella*. There is a curious wooden statue of S. Ayoul. The church belonged to a priory where Abélard taught. The old Benedictine convent to the r. of the church serves as a sous-préfecture. To the l. is the xvi. c. tower of *Notre-Dame-du-Val*, with a gateway underneath it. The Rue de la Cordonnerie, containing the Hôtel du Boule d'Or, leads to the Place du Val with the *Hôtel de Ville*, in front of which the Rue du Val leads towards the Ville-Haute, and by which hurried travellers may reach it at once. More leisurely tourists should take the first street on the r.—Rue des Oignons—to—

The church of *S. Croix*, consisting of four naves and a short transept, a very lofty choir surrounded by chapels, and a tower at the cross. The two inner naves are xiii. c. ; most of the rest of the church xvi. c. The choir is enclosed by a fine wrought-iron screen. The wooden vaulting of the choir and l. transept preserves remains of painting; in the r. aisle are two fine windows of ancient stained glass. Another, at the E. end, represents the Annunciation to Joseph as well as to Mary. At the S. door is a curious bénitier. The l. aisle has a xvi. c. font and two remarkable twisted columns.

Opposite *S. Croix* the alley called Rue Toussaint-Rose leads to the pretty, well-kept *Public Garden*, containing the *Musée* and *Bibliothèque*.

[Turning hence to the r., by the unusually fine promenades, we may reach the *Hospital*, occupying the site of an old convent of Cordeliers, of which the chapter-house and a beautiful fragment of cloister remains. In the church is a curious monument, enclosing the heart of Thibault V., 1270.]

Turning l. from the Public Garden, the promenades lead towards the ramparts of the Ville Haute. Crossing the brook Durtain, by a lime avenue, we reach a steep ascent to the *Porte Faneron*. But the archaeologist should turn r. under the *Tour du Trou au Chat*, and follow the walls externally by a wooded walk. We pass the *Tour au Pain*, and ascend to the *Porte de Jony*, of which only the side towers remain. At the *Tour aux Engins*, facing a little cemetery, the walls make an abrupt angle. From this point the moat remains perfect. The *Brèche aux Anglais* recalls the attack of the English in 1432. Between the *Tour aux Engins* and the *Porte S. Jean*, the towers are alternately square and round. The *Porte S. Jean* is still quite perfect. Hence a narrow path, bordered by clematis, leads to the *Tour aux Pourceaux*. From this point, the path ceases to follow the walls, of which the principal points are the *Tour du Bourreau*, united to the donjon by a succession of ruined walls, and the *Tour de Luxembourg*, which, with the adjoining building called *Le Pinacle*, formed part of the first palace which the Comtes de Champagne had at Provins.

Unless they have ascended, direct from the lower town pedestrians will probably enter the walls by the *Porte S. Jean*, and so reach the centre of the town, where all the principal monuments are within a stone's throw of each other.

The Donjon, called *Tour de César*, *Grosse Tour*, *Tour du Roi*, or *Tour des Prisonniers* (and which had nothing to do with either Caesar or king), is one of the most remarkable XII. c. towers in existence. It serves as belfry to the Church of S. Quiriace: its great bell is XV.c. In its cells Louis d'Outremer and others are said to have been confined.

'C'est un véritable donjon dont relevaient la plupart des fiefs du domaine de Provins, et qui fut construit vers le milieu du XII. siècle. Le donjon de Provins présente en plan un octogone à quatre côtés plus petits que les quatre autres, les petits côtés étant flanqués de tourelles engagées à leur base, mais qui, se détachant du corps de la construction dans la partie supérieure, permettent ainsi de battre tous les alentours. Le donjon pouvait être garni d'un grand nombre de défenseurs, à cause des différents étages en retraite et de la position flanquante des tourelles.' — *Viollet le Duc*.

'Une galerie ou chemin de ronde, qui probablement était couverte dans l'origine, fait le tour de l'octagone en passant derrière les tourelles. De là, on monte à l'étage supérieur par quatre escaliers pratiqués dans l'épaisseur du mur. Cette portion du donjon a été refaite en grande partie, et les seize ouvertures



TOUR DE CÉSAR, PROVINS.

qui existent au-dessous de la toiture ne paraissent pas antérieures au XVI. siècle. Il faut aussi distinguer du donjon du XII. le soubassement ou retroussis cylindrique en maçonnerie, qui garnit la motte sur laquelle le donjon est fondé. On sait que cette construction est due à Thomas Guérard, capitaine anglais, qui fit exécuter divers travaux aux fortifications de Provins après la prise de

cette ville par les Anglais en 1432, aussi appelle-t-on ce soubassement du donjon le *Pâté des Anglais*. La disposition intérieure de la tour est aussi très curieuse ; les deux salles qui subsistent intactes sont voûtées ; celle du premier étage renferme une grande cheminée dont le tuyau rond se perd dans la maçonnerie.'

—A. de Caumont.

W. of the Tour de César is the Place du Châtel, where the building called *Vieux-Château* replaces the Château de la Buffete, of which pillars with rudely-sculptured capitals remain. Opposite the *École S. Thibault* (r.) are some remains of the ancient church of that name, to which the stone pedestal of the cross in the middle of the square also belonged. Near this is a well with ancient ironwork, and a stone which is said to have served as a block in executions. An inscription marks the house where the naturalist Lelorgne de Savigny was born in 1777. In the street on l. of the school of S. Thibault are remains of the very curious old *Maison des Orphelines*.

From the Place du Châtel, the Rue Couverte, and the Rue S. Jean lead to the *Grange aux Dimes* (Tithe Barn), a curious building of XIII. c. It is divided into two parts, one subterranean, the other on the level of the soil. Two staircases, one internal and the other external, lead to the single hall on the first floor. This is divided by two ranges of pillars, bearing capitals adorned with foliage. The subterranean hall is of the same character. There are vast subterranean passages. If we continue to follow the street (Rue de Jouy) which leads from the Place du Châtel to the Porte de Jouy, we shall pass (r.) *Le Caveau de S. Esprit*, a great vaulted hall, which is the only remnant of the hospital of that name. Near this is *Le Puits Salé*, supposed to have been the entrance to other vaults—a subterranean city extending under many private houses—used for merchandise in the important trade of Provins in the middle-ages.

Returning to the Place du Châtel, we must now turn behind the Tour de César, to the ancient collegiate church of *S. Quiriace*, begun 1160. The façade (xv. c.) is unfinished : the short transepts have beautiful (closed) XIII. c. portals. The interior is strikingly graceful. The very wide nave, of only two bays, is much shorter than the choir, of end of XII. c.

'Les bases des colonnes du chœur sont élevées sur des socles et des plinthes donnant en plan un octagone à quatre grands côtés et quatre petits. Toutefois, comme pour conserver à sa base son caractère de force, un empattement considérable sous le fût de la colonne, les constructeurs reculent encore devant l'octagone à côtés égaux ; ils conservent la griffe, mais en lui donnant moins d'importance, puisqu'elle couvre une plus petite surface.'—*Viollet le Duc.*

Under the two E. chapels are crypts, connected by a modern passage. Inside the W. door is a beautiful wrought-iron grille. The *Treasury* contains the pontifical vestments of S. Edmé, Archbishop of Canterbury. In this church Thibault VI. was baptized—the song-maker, lover of art, patron of letters, and importer of the Provence rose, of whose productions an old chronicler wrote :—'C'étaient les plus belles chansons, les plus délectables et mélodieuses, qui oncques fussent ouïes en chansons ne instruments, et il les fit écrire en la salle de Provins et en celle de Troyes.'

The Rue du Palais leads from the church to the *Collège*, which encloses the remains of the Palace of the Comtes de Champagne—part of the chapel and magnificent cellars. The road which descends the hill from hence falls into the Rue du Val, which contains (r.) the *Hôtel-Dieu*, 'Le Grand Hôtel-Dieu,' with an entrance and hall of XIII. c.

In the Rue des Capucins (r. from Hôtel-Dieu) is the gothic *Hôtel des Lions*, which, on its ground floor, has a vaulted chamber supported by a central pillar. The ornamented circular chimney is remarkable. Opposite is the *Hôtel du Croix d'Or*, an admirable XIII. c. house.

[A road of 46 k. leads N.E. from Provins to Sezanne, by (14 k.) *Villiers-S.-Georges*, which has a XII. c. church and XV. c. château. Another road of 42 k. leads to the same place by (20 k.) *Villeneuve* and (25 k.) *Bethon*, which has a fine renaissance church.]

Continuing the line from Longueville, we reach—

96 k. *Flamboin-Gouaix*. The *Château de Flamboin* has a square tower and gothic gate with turrets.

100 k. *Hermé*. In the church is a silver XII. c. processional cross.

111 k. *Nogent-sur-Seine* (Hotels : *du Cygne*; *de la Clef d'Argent*), an ancient town, whither the monks of S. Denis sent their relics for safety in IX. c. In 1122, Thibault le Grand, Comte de Champagne, gave an asylum here to Abélard, and bestowed upon him the domain where he founded the Paraclet. In the XV. c. the town, which then belonged to the king of Navarre, was surrounded by walls. The church of *S. Laurent* was built 1421—1554. The noble tower on N.W., a flamboyant side-door, and the XVI. c. ornamentation of the windows demand attention externally, and, in the interior, the renaissance choir and organ-loft. In the third chapel, l., are curious sculptures representing the New Jerusalem. The sculptor Paul Dubois has erected a monument to his father in the cemetery. In the valley of the Arbusson ($2\frac{1}{2}$ k.) is the fine XVIII. c. *Château de la Chapelle-Godefroy*.

Only historic pilgrims will find it worth while to make an excursion (carriage 5 fr.) to the *Paraclet*—the site of the famous abbey founded by Abélard, of which Héloïse was the first abbess. 6 k. of utterly shadeless white road lead S.E. to a wooded spot, where fine poplars surround a small country house and farm. Here, visitors are allowed to make their way through an unkempt shrubbery, in which they will discover the small plain XII. c. vault, which contained the coffins of Abélard and Héloïse before their removal to the cemetery of Père Lachaise. A little commemorative obelisk stands close by. The outer walls of the farm, with round towers at the angles, may have belonged to the monastic buildings; nothing else is left.

‘Abélard fut cité devant un concile provincial. On le condamna sans l’entendre. Il fut condamné à jeter de sa propre main son ouvrage dans les flammes et à être enfermé à perpétuité dans l’abbaye de S. Médard de Soissons. Le cri public s’éleva

contre cette sentence. . . . Il avait enfin l'autorisation de vivre où il voudrait, sans quitter l'habit de son ordre.

'Il se retira dans un lieu désert du diocèse de Troyes, sur la petite rivière d'Ardusson. La solitude s'anima aussitôt autour de lui. Ses disciples surent bien retrouver sa trace, et obliger à se rouvrir cette bouche mal résolue à se taire. Une foule toujours croissante de jeunes enthousiastes vinrent se bâtir des cabanes autour de la cabane du maître, et l'ermitage devint une



WALLS OF THE PARACLET.

cité. La rustique cité eut pour temple un oratoire dédié à la sainte Trinité : Abélard, comme pour protester contre l'accusation d'avoir nié la réalité des personnes divines, y fit sculpter une image de la sainte Trinité, unique dans la symbolique chrétienne. C'étaient trois figures adossées, sculptées dans la même pierre : Le Père portant la couronne fermée et le globe, insignes de la puissance suprême ; le Fils, portant la couronne d'épines, emblème de sa passion ; le Saint-Esprit, avec la couronne d'olivier, comme pacificateur et consolateur. C'est à ce qu'il

semble, la première fois qu'on ait représenté le Saint-Esprit sous forme humaine.¹ Un peu plus tard, l'oratoire fut spécialement consacré au Saint-Esprit, sous le titre de *Paraclet* ou *Consolateur*.

'La lutte devait infailliblement s'engager entre le monastère de Clairvaux et l'école du Paraclet: la consécration de Bernard, en qualité d'abbé de Clairvaux, fut le présage de ce grand combat. L'hostilité fut longtemps sourde et implicite, pour ainsi dire, avant d'éclater. Abélard, qui savait ses adversaires peu amis de la discussion, crut qu'ils se préparaient à l'accabler par les armes de l'autorité. La terreur le prit; il se déroba à l'orage prévu, abandonne le Paraclet, remise entre les mains d'Héloïse, et se retira en Bretagne, où les moines de S. Gildes venaient de l'élire pour abbé (1125). . . . Mais ce fut à l'illustre monastère de Cluni, non dans quelque obscure obédience, qu'il passa la fin des ses jours. La direction spirituelle des religieuses du Paraclet fut la consolation des dernières années d'Abélard, et valut à la postérité les immortelles lettres d'Héloïse, provoquées par cette *Histoire de mes malheurs*, qui rappelle saint Augustin et annonce Rousseau, et qui montre au moyen-âge surpris cette mélancolique et subtile analyse de l'âme par elle-même, caractère d'une tout autre époque et d'une tout autre littérature. Les lettres d'Héloïse, bien supérieures, n'ont le cachet d'aucune époque: comme tout ce qui est vraiment grand, elles sont au-dessus des temps; ce n'est plus une forme accidentelle de l'âme, c'est le fond éternel qui s'y révèle

'La dernière volonté d'Abélard avait été de se reposer au Paraclet. Il avait pensé du moins, en mourant, à celle qui n'avait jamais eu de pensée que pour lui. L'Église elle-même respectait le lien mystique du philosophe et de la grande abbesse. Pierre-le-Vénérable, qui avait écrit pour Abélard une épitaphe où il l'appelait le Socrate gaulois, le Platon et l'Aristote de l'Occident, remit ses restes mortels à Héloïse. "Le Seigneur," écrivait-il à l'abbesse du Paraclet, comme entrevoyant un autre ciel que celui des ascètes, "le Seigneur vous le garde pour vous le rendre par sa grâce."

'Héloïse survécut, en silence, jusqu'au 1164. Ce fut seulement au bout de vingt-deux ans qu'on l'inhume près de son époux.'—*Martin, 'Hist. de France.'*

¹ This interesting monument was destroyed in the Revolution.

In Nov. 1131 Abélard had made over the Paraclet as a priory of nuns, of which Héloïse, then aged twenty-nine, became the first prioress. Hither (Nov. 1142), seven months after the death of Abélard at S. Marcel, near Soissons, Peter the Venerable brought his remains. ‘Vous nous avez donné le corps de notre maître,’ said Héloïse simply on receiving them. It is believed that a funeral hymn, written by Héloïse, was annually sung by the nuns around his grave.

‘Tecum fata sum perpessa;
 Tecum dormiam defessa,
 Et in Sion veniam.
 Solve crucem,
 Duc ad lucem
 Degravatam animam.’

Héloïse, however, lived on for twenty-two years, and died Aug. 16, 1164, as the register records : ‘Héloïse, mère et première abbesse de céans, de doctrine et religion très-resplendissante.’ She was buried in the same crypt with Abélard, whence their remains were removed to the choir of the church by Catherine de Courcelles, seventeenth abbess, in 1497. In 1630, Marie de la Rochefoucauld, twenty-third abbess, moved them again to the chapel of the Trinity. The vault, which still exists, was formerly situated beneath this chapel.

12 k. N.E. of Nogent is *Villenauxe*, with many curious timber houses, and a church of XIII. c., XV. c., and XVI. c.

119 k. *Pont-sur-Seine*, with a church of XII. c. and XVI. c. The château was purchased for Madame Mère, mother of Napoléon I.

‘Le château de Pont-sur-Seine n'a pour lui que sa position au bord de la Seine. A l'époque où Madame en devint propriétaire, il n'y avait autour du château, et même dans ses dépendances, qu'une seule allée d'arbres, encore fort courte, formée par des arbres à peine donnant de l'ombre, et que l'on appelait *l'Allée de la Glacière*; de plus, on ne pouvait s'y promener que lorsque le soleil était couché. Le château avait appartenu autrefois au prince Xavier de Saxe, et au comte de Lusace.’—*‘Mémoires de la Duchesse d' Abrantes.’*

129 k. *Romilly-sur-Seine*. 4 k. N.W. is the *Château de Scellières*, occupying the ancient Cistercian abbey where Voltaire was buried, before his remains were transferred to the Pantheon.

[For the lines from Romilly to Château Thierry and Épernay see ch. vi.]

141 k. *Mesgrigny* has a church of XII. c. and XVI. c.

147 k. *S. Mesmin* takes its name from a priest whom S. Loup, Bishop of Troyes, sent to implore the mercy of the Huns towards the episcopal city, and whom Attila put to death here. A chapel and cross mark the spot of his death.

152 k. *Savières*, with a good church of XII. c. and XVI. c., tower of XII. c.

158 k. *S. Lyé*. The church, XI. c. and XII. c., has a good XIII. c. bénitier, and XVI. c. altar-piece. In the now ruined castle, Louis X. was married, in 1315, to Clémence de Hongrie.

161 k. *Barbarey*. The church, of XII. c. and XVI. c., retains its *banc seigneurial*. The cheeses known as *fromages de Troyes* are chiefly made here.

167 k. *Troyes* (Hotels : *du Mulet*, Place de la Bonneterie ; *du Commerce* ; *S. Laurent* ; *des Courriers* ; *de France*). At the time of the Roman invasion Trecae was the principal town of the Gaulish tribe Tricasses, which, with the neighbouring tribe of Senons, took Rome in 400 A.C., and gave a name to the town of Troja in Apulia. Under the Romans the city took the name of Augustobona. In the III. c. the gospel was preached there by SS. Potentien and Savinien, Greek priests from Samos, and S. Patroclus suffered martyrdom there in 259, followed shortly after by S. Jule

and twenty other Christians. In 340 S. Amateur became the first bishop of Troyes. The most celebrated of his successors was S. Loup (426—479), who, by his natural ascendancy, preserved the city from Attila. The Ducs de Champagne maintained a semi-sovereignty here from vi. c. to ix. c., when they were replaced for a time by Comtes de Troyes. But in 923 Herbert II., Comte de Vermandois, took the title of Comte de Champagne, and transmitted it to his descendants. In 1284 Jeanne de Navarre, Comtesse de Champagne, married Philippe le Bel, but the province was not definitely united to the French crown till 1360.

In England, Troyes is associated with troy weight, which derives its name from a standard of this town. Mignard the painter, Girardon the sculptor, and Linard Gonthier the artist on glass, were amongst the many eminent natives of Troyes. The *Blanchisserie Troyenne* is an art unknown in England.

Troyes cannot be seen satisfactorily under a two nights' stay. It is a large town, and more full of interesting buildings than any other in the E. of France. The picturesque streets are full of xv. c. and xvi. c. houses ; the churches are almost all important, and contain much priceless stained glass ; they are nearly all pewed.

Girolamo Lippomano, ambassador from Venice in the xvi. c., speaks of Troyes as being frequently considered the most beautiful city in France. Paul Hentzner (1598) says it is ‘si noble par son évêché et son commerce, qu'on l'appelle parfois la fille de Paris.’

Turning to the r. from the station we soon reach the church of *S. Nicolas*, of xvi. c., with a porch of xvii. c. The windows of the aisle contain admirable stained glass ; the S. door and font are renaissance. The pulpit, of 1525, has

wonderful reliefs in wood, telling the story of the patron saint with great power. Behind the church is the Place de la Bonneterie, containing the Hôtel du Mulet.

Close by, on r., in the Rue du Dauphin, the renaissance chevet of *S. Pantaléon* rises from a gothic base, with exquisitely sculptured niches, all different. The beautiful S. portal is a marvel of rich gothic foliage. The N. portal, now blocked up, is admirable renaissance ; the W. end is XVIII. c. The interior is strikingly rich and interesting. The vaulting of the lofty central aisle is in wood, that of the low side-aisles in stone, with pendants. Against the pillars of the nave are a double range of statues, very remarkable in originality and power. We should especially notice (r.) S. James by Domenique Florentin, with S. George above ; the Madonna facing the pulpit ; and S. Nicolas (2nd pillar r.). The windows of the choir have important XVI. c. *grisailles*. The pulpit has bronze reliefs by *Simart*. The 1st chapel r. (du Calvaire) has statues of the Marys, and of the repentant S. Peter by *Gentil* : in the 2nd chapel, is a curious group of the sainted shoemakers, Crispinus and Crispianus, on whose anniversary the battle of Azincourt was fought. In the l. aisle is a graceful stone staircase.

Opposite the W. end of the church is the stately *Hôtel de Vauluisant*, of 1564. It has a richly decorated façade and tourelles, and its entrance hall has a magnificent oak ceiling and renaissance chimney-piece.

The Rue du Dauphin leads to the Rue de Croncels, where No. 9 is the *Hôtel de Chapelaines*, with a very rich frieze. In this hôtel Louis XIII. lodged in 1629, and Napoléon and the Emperor of Austria in 1814. Near the entrance of the Faubourg de Croncels (r.) is the *Chapelle S.*

Gilles, now closed, a curious little wooden building chiefly of the end of XIV. c., containing a good deal of ancient wood carving.

Returning to the Rue Notre Dame, the main street of



HOTEL DE MAUROY, TROYES.

Troyes, on the r. is the Rue de la Trinité, containing (l.) the very interesting XVI. c. *Hôtel de Mauroy*. Towards the street is some admirable ironwork at the windows. The buildings surround a courtyard, two sides of which, built in brick and stone, are supported by pillars covered with most delicate foliage in low relief. On one side

is a tourelle, coated with slates. The chimneys deserve notice.

The Rue Notre Dame is the nearest way to the cathedral, but on the l., by the Rue Coin Coignier, is S. Jean, hemmed in by houses, but marvellously picturesque. The heavy tower is XII. c.; the nave and its aisles XIV. c. to XVI. c.; the very lofty choir renaissance. It is in this church that Henry V. of England was married to Catherine of France after the signing of the treaty of Troyes (1420), which practically gave up France to England. The stained glass, mostly of 1530, is magnificent; in the third window of the r. aisle, we may especially notice the Judgment of Solomon. A curious stone group represents the Visitation. In the chevet is a splendid window representing the Last Supper, and beneath it, in the Chapelle de la Communion, a rétable by Jacques Julyot. Under the altar of the chapel at the end of the l. aisle is a S. Sépulcre of XV. c. The high-altar (XVII. c.) has bronze angels by Girardon. In the rétable are pictures by Mignard.

Behind S. Jean, is the Rue des Champeaux. No. 25 is the *Hôtel des Ursins*, with a picturesque tourelle and good stained glass. In the Rue de la Monnaie, which leads into this street, is the *Maison de l'Élection*, an admirable high-gabled house. This is the most picturesque part of Troyes, where the artist may find many studies.

Turning W. from the Rue des Champeaux by the Rue des Quinze Vingts, we find, at the angle, the *Hôtel de Marisy*, of 1531, restored by Millet in 1872. The tower of *La Sainte Madeleine* now directs us to that church, of XII. c., enlarged in XVI. c. It is celebrated for its magnificent *Jubé* or roodloft, executed by Giovanni Gualdo in

1508, ‘a curtain of lace cut in marble.’ Its decorations, which are six yards deep and proportionately long, extend over the two pillars at the sides, beneath which are altars. At the W. end are a Flemish statue of S. Peter, and a good Holy Family; in the r. transept is an admirable statue of S. Martha; the sanctuary has splendid xvi. c. glass, and,



RUE DE LA MONNAIE, TROYES.

beneath it, paintings on wood by Jean Nicot, a pupil of Poussin, representing the story of the Magdalen. S. of the tower, facing the street, is a rich xvi. c. portal, which once led to the cloister.

The Rue Claude Huez now leads to a market-place, beyond which rises the *Church of S. Rémi*, with a fine steeple, romanesque in style, though built in xiv. c., to which the nave also belongs, the rest of the church being

xv. c. and xvi. c. In the interior are several good pictures by *Ninet de Létin*. The chapel of St. Joseph in the r. transept is panelled with xvi. c. pictures of New Testament history. The l. transept has panels in grisaille; and the monument of Girardon, the world-renowned artist of the bronze Christ over the high-altar.

Turning to the r., and crossing the canal of the Seine by the bridge opposite the Hôtel-Dieu, the Rue de la Cité soon leads us to the square in front of the *Cathedral of SS. Pierre et Paul*, a magnificent building which exhibits every phase of gothic architecture from the XIII. c. to the renaissance, having been founded in 1206, and only finished in the xvi. c. The façade has three portals adorned with pinnacled niches of great richness, but bereaved of most of their statues. On the l. it is overlooked by the *Tour S. Pierre*, only finished in XVIII. c.

‘Il serait difficile à la parole, de peindre toutes les ciselures qui couvrent le portail de la base au sommet. Le crayon est lui-même insuffisant pour rendre ces innombrables découpures, ces milles fleurons ouvrages, ces dentelles, ces festons, ces guirlandes jetés d'une main prodigue sur toutes les surfaces libres de la muraille; la décoration monumentale a ouvert ici ses trésors et les à tout épuisés. C'est l'abondance luxuriante de l'art voisin de la renaissance.’—*Bourassé, ‘Les Cathédrales de France’*.

The interior, of five naves, is 117 mèt. long, 51 mèt. 33 wide at the transept; 45 mèt. 30 at the nave, and 39 at the choir; 30 mèt. 25 high. The nave is of seven bays, of which the five first have four collaterals and two ranges of chapels, the two last only two collaterals. The choir, of XIII. c., is of extreme beauty, and has glorious,

indeed unrivalled, contemporary glass ; there is also splendid glass of 1625 in the Baptistry by the great native artist Linard Gonthier, representing the mystical wine press. The colouring of the grand rose-windows is very beautiful. Before the high-altar Henry V. of England was affianced to Catherine of France, May 20, 1420, on the day before the Treaty of Troyes was signed.

'Les dimensions gigantesques du vaisseau, la hauteur des voûtes, l'élancement des piliers, l'étendue des fenêtres, la splendeur des roses, l'éclat des verrières peintes, les prodiges de la décoration sculpturale, tout se réunit pour exalter l'admiration. La richesse de la perspective, le pittoresque de l'ordonnance, la majesté de l'abside avec ses ogives surélevées, ses galeries transparentes, ses vitraux étincelants, viennent encore ajouter à l'effet de cette basilique vraiment royale.'—*Bourassé*.

On the r. of the choir a staircase leads to a gothic hall enclosing the *Treasury*, which contains, amongst other relics, a tooth of S. Peter ; the splendid enamelled reliquary of SS. Bernard and Malachi, a chef-d'œuvre of the XII. c., from the abbey of Nesle-la-Reposte ; the reliquary of S. Loup, with enamels by Léonard Limosin ; the x. c. ivory reliquary of S. Camélien, given by Blanche of Castille ; a silver image of the Virgin from the abbey of Colbert ; mitres of the abbots of Clairvaux, and a number of precious episcopal crosses.

'The cathedral, visible far and wide over the fields seemingly of loose wild-flowers, itself a rich mixture of all the varieties of the pointed style down to the latest flamboyant, may be noticed among the greater French churches for breadth of proportions internally, and is famous for its almost unrivalled treasure of stained glass, chiefly of a florid, elaborate, later type, with much highly conscious artistic contrivance in design as well as in

colour. In one of the richest of its windows, for instance, certain lines of pearly white run hither and thither, with delightful effect, upon ruby and dark blue. Approaching nearer, you find it to be a traveller's window, and those odd lines of white the long walking-staves in the hands of Abraham, Raphael, the Magi, and the other saintly patrons of journeys. The appropriate provincial character of the *bourgeoisie* of Champagne is still to be seen amongst the citizens of Troyes. Its streets, for the most part in timber and parqueting, present more than one unaltered specimen of the ancient *hôtel* or town-house, with forecourt and garden in the rear; and its more devout citizens would seem even in their church building to have sought chiefly to please the eyes of those occupied with mundane affairs and out of doors, for they have finished, with abundant outlay, only the vast, useless portals of their parish churches, of surprising height and lightness, in a kind of wildly elegant gothic-on-stilts, giving to the streets of Troyes a peculiar air of the grotesque, as if in some quaint nightmare of the middle-ages.'—*Walter Pater.*

Beyond the cathedral, the Rue de la Cité will bring us to S. *Nizier*, a beautiful xvi. c. church, with a renaissance W. portal, and a roof of coloured tiles. The five-sided apse, with three chapels and a surrounding gallery, has xvi. c. glass. At the W. end of the r. aisle is an ancient S. Sépulcre. There are several pictures by *Ninet de Létin*. In the sacristy are glass panels with portraits, including one of Henri IV. The N. portal (renaissance) is adorned with crossed crescents.

In returning, the Rue S. Loup leads r. to the abbey of S. Loup (the famous Bishop of Troyes), containing the *Musée*. The gallery of sculpture includes a great collection of the works of Simart. The Picture Gallery has a portrait of Mme. de Montespan by *Mignard*.

On recrossing the bridge, we should turn l. to the Place de la Préfecture, whence it is only a few steps to the

famous church of *S. Urbain*, begun, in 1262, by Urban IV., son of a shoemaker of Troyes, on the site of his father's workshop¹; continued in XIV. c. and restored XIX. c.

'Le plan de l'église S. Urbain est champenois. Sur les quatre piliers de la croisée devait s'élever une tour probablement fort élevée, si l'on examine la section large de ces piliers. Deux autres clochers flanquaient l'entrée, accompagnée d'un porche saillant. La tour centrale ne fut point commencée, la nef et la façade restent inachevées. On peut toutefois, par ce qui reste de ces parties, se rendre un compte exact de ce que devait être cette église. Le chœur et les transepts sont complets. Le plan de l'église présente les points d'appui solides, épais, résistants, une disposition générale très-simple. Plantés entre deux rues, deux porches profonds, bien abrités, donnent entrée dans les deux branches de la croix. Au-dessus de rez-de-chaussée, à la hauteur de 3 m. 30 toute la construction ne présente plus qu'une lanterne vitrée, d'une extrême légèreté, maintenue par les contre-forts qui seuls restent pleins jusqu'aux chêneaux supérieurs. . . L'église S. Urbain est certainement la dernière limite à laquelle la construction de pierre puisse atteindre, et comme composition architectonique, c'est un chef-d'œuvre.'—*Viollet le Duc*.

The most marked feature of this church is its two side porches, which, since their restoration, are more interesting to the architect than to the artist.

'Ces porches sont de véritables dais soutenus par des arcs-boutants reportant la poussée et la charge de leurs voûtes sur des contre-forts extérieurs isolés. Malgré leur excessive légèreté et la ténuité des divers membres de l'architecture réduits à leur plus faible dimension, ces portails sont grands d'échelle et n'ont pas la maigreur qu'on reproche à beaucoup d'édifices élevés à la fin du XIII. siècle et au commencement

¹ The Pope was so little ashamed of his origin, that he ordered the pulpit of *S. Urbain*, on great festivals, to be hung with tapestry representing his father's stall.

du XIV^e. La composition est large, claire, et les détails sont soumis aux masses. . . . La construction est conçue comme celle de toutes les autres parties de cette jolie église; c'est-à-dire qu'elle se compose de grands morceaux de pierre de Tonnerre formant une véritable devanture pour les archivoltes, gables, balustrades, claire-voies et clochetons, et d'assises basses pour les contre-forts. Quant aux remplissages des voûtes, ils sont faits en petits matériaux. Ces porches, comme toute la construction de S. Urbain, élevée d'un seul jet, datent des dernières années du XII^e siècle, et sont une des œuvres les plus hardies et les plus savantes du moyen-âge.'—*Viollet le Duc.*

The W. portal has curious sculptures of the Last Judgment. In the interior the pavement is full of interesting engraved tombstones of XIV. c., XV. c., and XVI. c. Near the N. door is a relief attributed to F. Gentil. The choir has a piscina of the same date as the building.

The environs of Troyes have much architectural interest. Beyond the Faubourg de Croncels (see above) we must turn r., by the route de Bouilly (crossing the railway), to find on r. (3 k.) *S. André*, where the XVI. c. church has a very beautiful renaissance portal of 1549. In the interior are a XV. c. pulpit and tabernacle, and a XII. c. relief of gilt copper. Returning as far as the route de Bouilly, and crossing it, we reach (3 k. from S. André) *Rosières*, with an interesting château, partly of Henri II., partly XVIII. c., preserving the fortified gateway and moat of an earlier castle.

L. of the station opens the Faubourg *S. Savine*, where the church contains the tomb of Ragnégisile, Bishop of Troyes, in VII. c., a simple sarcophagus with a wooden canopy of the time of Louis XII. 2 k. W. of this, the little village of *Noës* has a fine XVI. c. church with a beautiful spire, which contains a rich renaissance high-altar and stall work.

5 k. N.W. is *S. Maure*, where the XVI. c. church contains the (IX. c.) sarcophagus of the saint.

3 k. W., by the Faubourg S. Jacques, is *S. Parres-les-Tertres*, where the church has a fine XVI. c. portal, and good stained glass.

[For the line from Troyes to Sens, see *South-Eastern France*, ch. i.]

[For the line from Troyes to Châlons-sur-Marne, see ch. vi.]

[For the line from Troyes to S. Dizier, see ch. vii.]

[A line turns S.E. from Troyes to Châtillon-sur-Seine by—
9 k. *Verrières*, with a fine XVI. c. church. *S. Aventin* (S.E.) has a church, partly XII. c., with fine XVI. c. glass. On r. is the XII. c. church of *Isle-Aumont*, with a beautiful XVI. c. rétable.

14 k. *Clérey*, where the church has a fine XVI. c. rétable. R. is *Vaudes*, where the church has good glass and font of XVI. c.

18 k. S. *Parres-lès-Vaudes*. The church has a sculptured *banc seigneuriale* of XVI. c. 3 k. S. is *Rumilly-lès-Vaudes*, a picturesque, fortified manor of XVI. c. The church, also XVI. c., has glass and a fine rétable of the same date. The line passes *Villemoyenne*, with a church partly XII. c.; then l. the XII. c. and XVI. c. church of *Chappes*.

22 k. *Fouchères-Vaux*. The XII. c. church has good glass of 1575, and a XVI. c. processional cross.

33 k. *Bar-sur-Seine* (Hotel: *de la Fontaine*), where Jeanne de Navarre, wife of Philippe le Bel, was born in 1272. The church of *S. Étienne* (XVI. c. and XVII. c.) has good glass and a richly-sculptured triforium. Many houses are XVI. c. On the hill above the town are remains of the castle of the Comtes de Bar, and (2 k. S.W.) the pilgrimage church of *Notre Dame du Chêne*. On a hill 3 k. S.W. at *Avalleur* is an ancient commanderie with a XII. c. chapel, and other buildings of XVI. c. 18 k. W. is *Chaource*, with a number of houses of XV. c. and XVI. c. The XVI. c. church has good stained glass.

43 k. *Gye-sur-Seine* has a ruined XII. c. castle.

52 k. *Mussy-sur-Seine*. The late XIII. c. church has glass of XIV. c. and XVI. c., an octagonal chapel, and a curious XIV. c. tomb of Guillaume de Mussy. There are considerable ruins of a castle of the bishops of Langres.

58 k. *Pothières* has ruins of an abbey. Upon *Mont Lassois* are remains of the ancient town of *Latiscum*.

67 k. *Châtillon-sur-Seine* (Hotels: *de la Poste*; *de la Côte d'Or*). The town takes its name from a fortress which existed here

before the Roman conquest, and was renowned in the middle-ages for its schools, in which S. Bernard was a student. The church of *S. Worle*, once the chapel of the castle of the counts of Chaumont, was begun in 991, but is chiefly xi. c. with a heavy tower of xvii. c., nave vaulting of 1610, and a xii. c. tower at the transept. A S. Sépulcre, full of expression, is the work of Dehors, a local sculptor. A little chapel in the N. aisle of the transept recalls by its frescoes the tradition that there S. Bernard composed his 'Ave Maria stella.' A reliquary preserves the head of S. Worle, priest of Marcenay in the vi. c. and patron of Châtillon. The church of *S. Nicolas* is xii. c. and xiii. c., except the choir of 1546. The *Hospice of S. Pierre* occupies the site of the abbey of Notre Dame, celebrated for its schools. The abbey church, which still exists, is xii. c. The *Hôtel de Ville* occupies part of a Benedictine convent. Many houses are xvi. c. In the cemetery is the tomb of the Duc de Raguse.]

[For the lines from Châtillon to Nuits and Chaumont see *South-Eastern France*, ch. i.]

Leaving Troyes, the line from Paris to Chaumont passes—
182 k. *Lusigny*. The church is chiefly xvi. c. 2 k. N. are remains of the abbey of *Larivour*, founded xii. c. The line leaves to r. *Montreuil*, with a church xii. c. and xvi. c.

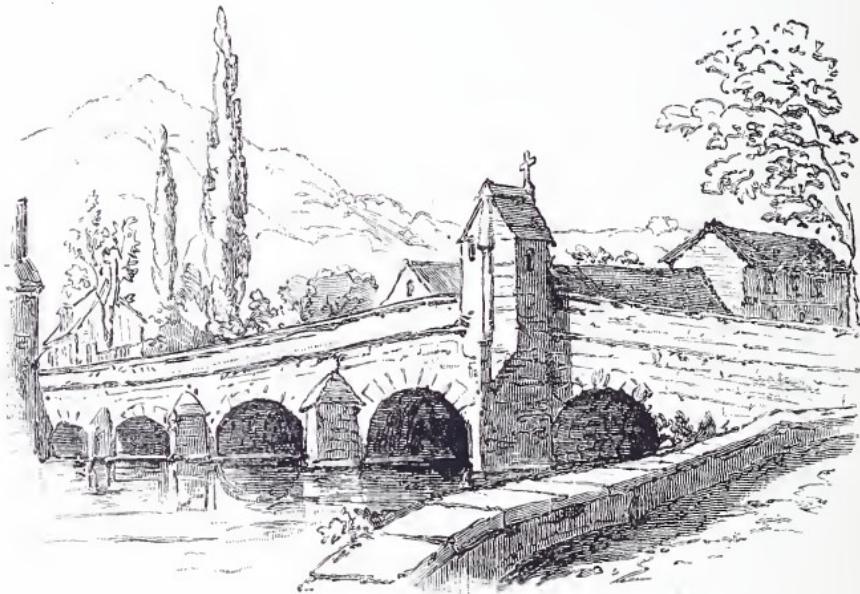
189 k. *Montiéramey*. The church is xii. c. and xvi. c.; there are remains of a Benedictine abbey, founded ix. c. L. $2\frac{1}{2}$ k. is *Mesnil-S. Père*, with church xii. c. and xvi. c.

199 k. *Vendeuvre*. The château, partly xii. c., has a splendid xvi. c. staircase. The renaissance church, of 1510, has a beautiful portal, and a pulpit from the abbey of Clairvaux.

216 k. *Arsonval-Jaucourt*. *Arsonval* has a xii. c. church with a romanesque tower. The church of *Jaucourt* (choir xii. c.) contains a curious xiv. c. reliquary. There are ruins of a (xiv. c.—xv. c.) château of the Ducs de Bourgogne.

We pass l. the moated xvii. c. château of *Ailleville*, before reaching--

221 k. *Bar-sur-Aube* (Hotel : *du Commerce*—good and clean), a very pretty little town, backed by low wooded hills of good outline. The *Grande Rue* contains a number of picturesque houses. In the Rue de l'Épicerie (on l.) is



BRIDGE OF AR-SUR-AUBE.

the building called *Petit Clairvaux*, from having belonged to that abbey, with a noble gothic crypt of the end of XII. c. Beyond this street (on l.) is an old *Chapel of the Knights of S. John* (XII. c. and XIII. c.). The *Church of S. Pierre* is XII. c. and XIII. c., and has two fine gothic porches, outside wooden galleries of XVI. c., and an engraved XV. c. tombstone. The street which opens from the *Grande Rue* facing the Rue de l'Épicerie leads to *S. Maclou*, chiefly

xii. c., with apses xiv. c., and portal xviii. c. The sacristy is said to have been the chapel of the old castle of the Comtes de Bar, and the door in the (xiii. c.) N. tower to have been reserved for the Comtes de Champagne. In the interior are many engraved tombstones of xv. c. and xvi. c. The street behind the church leads to the *Bridge* over the Aube, with a miniature xv. c. chapel, built by his friends in memory of the bastard Alexander de Bourbon, brother of the Duc de Bourbon, who was sewn up in a sack and drowned in the river (1440) in punishment for his cruelties in the reign of Charles VII. The *Hospital of S. Nicolas* has a hall of xii. c. and a chapel xii. c., once the choir of the ancient monastery of S. Nicolas, which became a priory for men in xv. c. There is a good view from the *Chapelle S. Germaine*, on the hill to S. of the town.

229 k. *Bayel*. The church is partly xii. c., with painted statues of xvi. c. The ruins of the priory of *Belroi* are xii. c. and xiii. c.

234 k. *Clairvaux* (Hotel : *S. Bernard*). Even the most devoted pilgrims to shrines of S. Bernard may imagine Clairvaux without visiting it ; there is absolutely nothing characteristic. The omnibus (30 c.), which meets travellers at the station, winds for 2 k. through the low meadows on r. of the line to a featureless hollow (*Clara vallis*) between two very low wooded hills, where great walls now enclose an immense prison, *Maison Centrale de Détenion*, the modern Bastille,¹ covering the site once occupied by the famous abbey. In the only part of the enclosure to which the public can penetrate is the *Chapelle S. Anne*, said to be

¹ Where, if the statements of modern so-called ‘political prisoners’ are to be trusted, the scandal of incarceration is as great as in the worst days of the Parisian prisons.

abbatial, but quite modernised. Part of a vaulted XII. c. cellar remains inside the prison, but is not visible. Amongst the fir-trees on the knoll above the village stands a theatrical modern statue of S. Bernard, and this is all. The magnificent church, having survived the Revolution in safety, was pulled down in the first year of the Restoration, and utterly destroyed, with all the historic monuments it contained, including that of S. Bernard.

'Le camp de la raison est au Paraclet : le camp de l'ascétisme et de la foi absolue est à Clairvaux. S. Bernard est le seul homme de l'Europe qui soit digne d'être le rival d'Abélard. . . . En 1115 à vingt-quatre ans, il avait été placé par l'abbé de Citeaux à la tête d'une colonie monastique, qui alla peupler une solitude au diocèse de Langres, appelée la *Vallée d'Absinthe*. Bernard valut à ce triste lieu le nom de Clairvaux ou *l'Illustre Vallée* ; mais il n'y ensevelit point sa vie dans le silence et l'ombre, comme il l'eût d'abord souhaité ; jamais l'homme ne parut moins aspirer à dominer les hommes et ne les dominer davantage ; la prodigieuse influence qu'il conquérait de près par sa parole, sa renommée la lui gagnait au loin ; il ne quittait jamais qu'avec larmes ses bois et ses rochers, qui lui avaient, disait-il, appris plus des choses que les livres sur les vérités divines ; et pourtant il les quittait sans cesse, invoqué comme un arbitre, ou plutôt comme un oracle, dans toutes les grandes affaires du siècle, par les princes, par les rois, par les évêques, par les papes eux-mêmes !'—*Martin, 'Hist. de France.'*

'The twelve colonist monks from Citeaux settled with their abbot in a desert called the Valley of Wormwood, encompassed by a wild forest, which then afforded a retreat for abundance of robbers. These thirteen monks grubbed up a sufficient spot, and, with the assistance of the bishop of Châlons and the people of the country, built themselves little cells. This young colony had often much to suffer, and, being several times in extreme necessity, was as often relieved in an unexpected manner, which effects of providence S. Bernard made use of to excite their

confidence in God. The bread of the monks was usually made of coarse barley, and sometimes chiefly of vetches or codile; and boiled beech-tree leaves were sometimes served up instead of herbs. Tescelin, the aged father of Bernard, followed him, received the habit at his hands, and died happily soon after at Clairvaux. Of the four daughters of Citeaux, Clairvaux has had the most numerous offspring. At his death S. Bernard left in it seven hundred monks. He founded one hundred and sixty other monasteries; and their number was so much increased after his death that, before the dissolution of monasteries in Britain and the northern kingdoms, eight hundred abbeys were subject to Clairvaux, being filiations of that place. . . . Dying at Clairvaux on Aug. 20, 1158, in the sixty-third year of his age, having been abbot thirty-eight years, S. Bernard was buried in the abbey before Our Lady's altar. He was enrolled among the saints by Alexander III. in 1165.'—*Alban Butler*.

262 k. Chaumont. See ch. vii.

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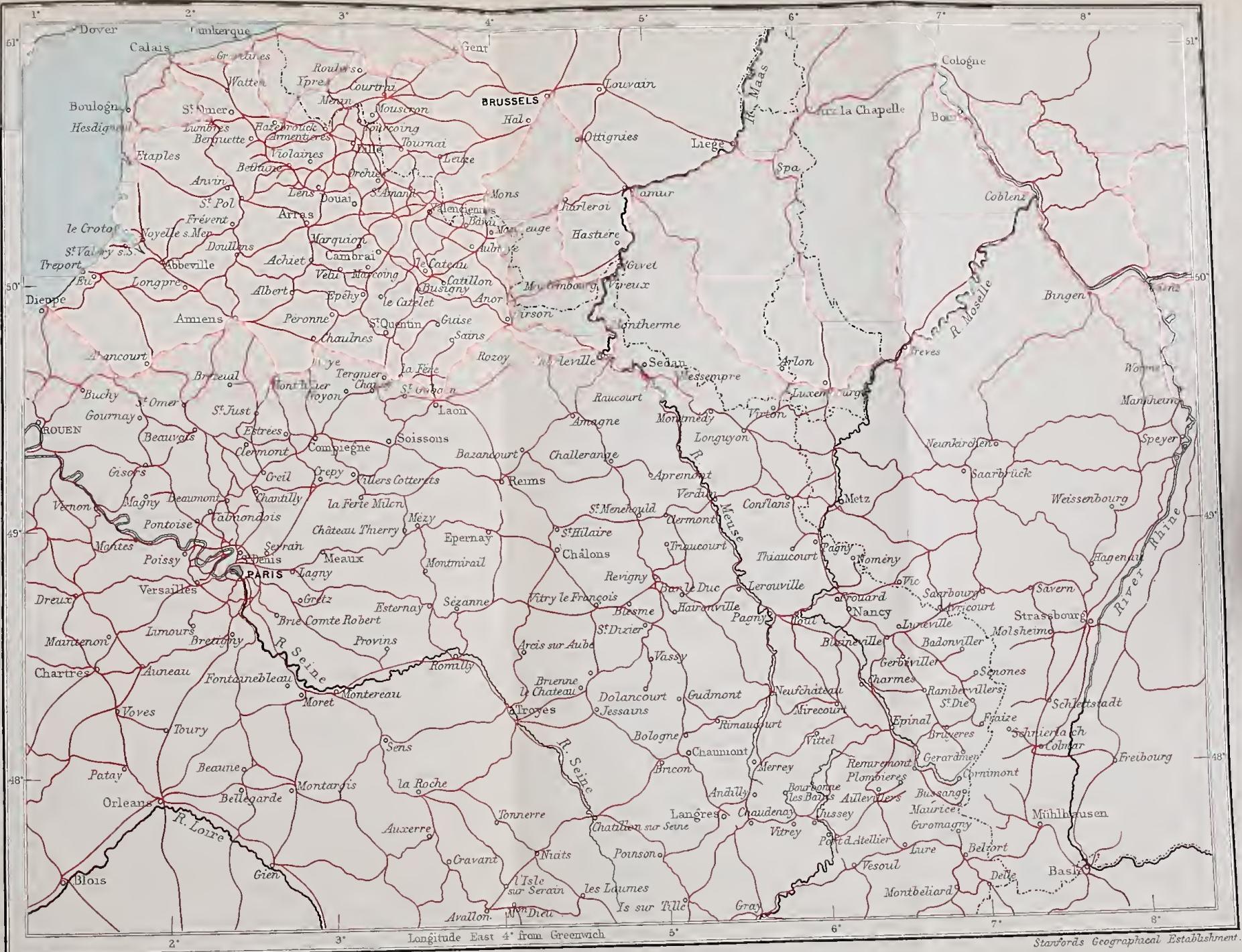
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